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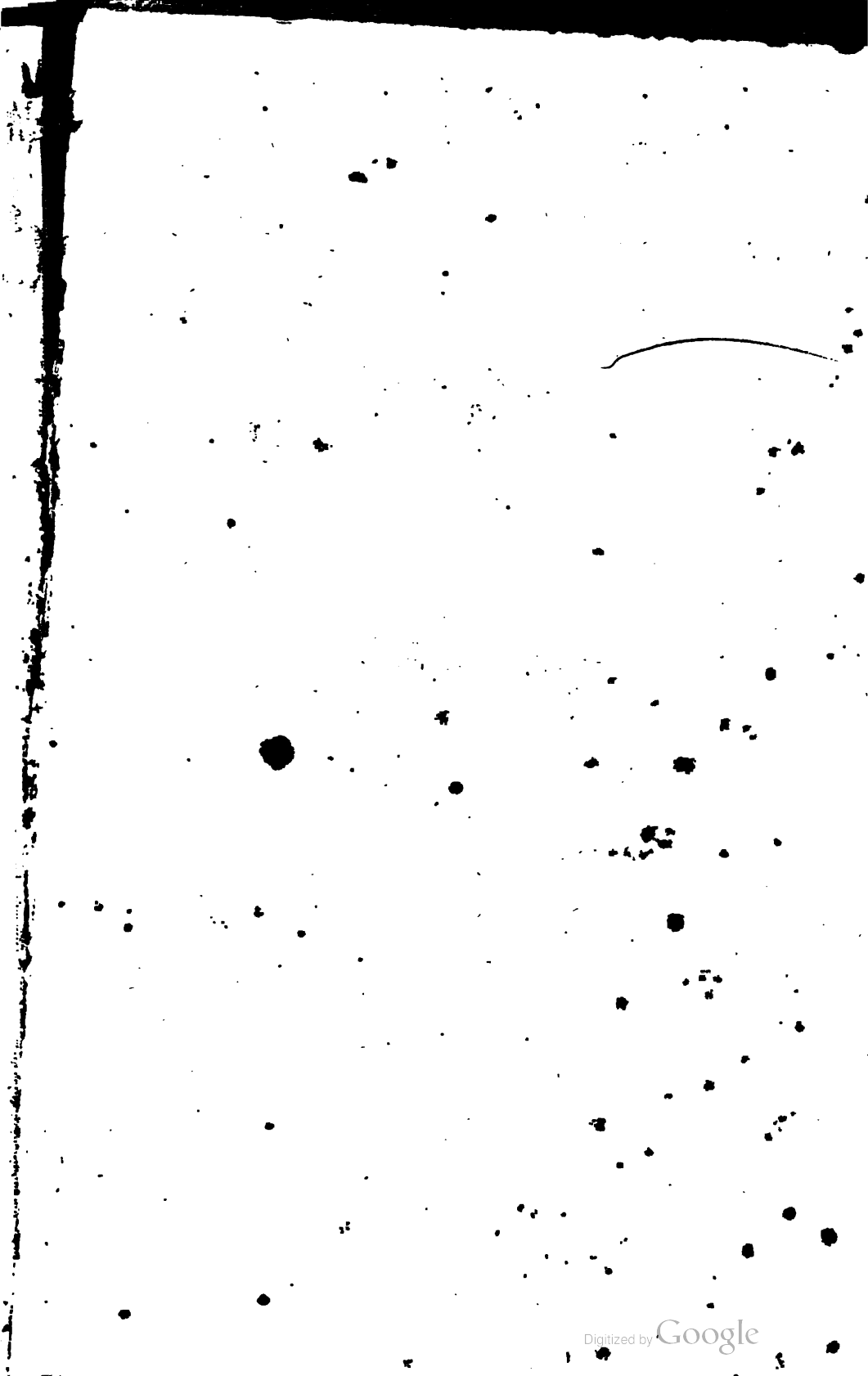
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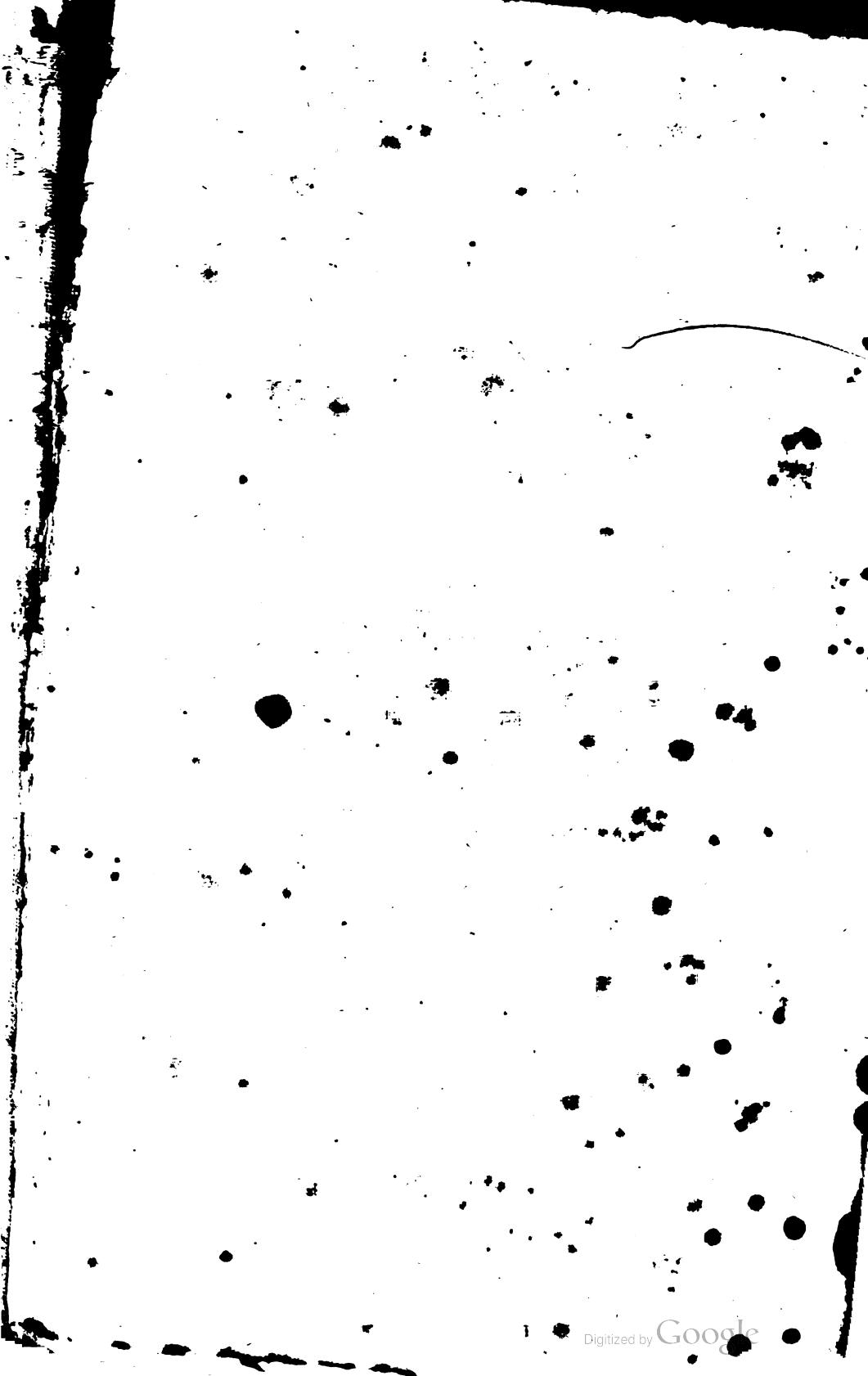
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THE LIVES
OF
CELEBRATED ARCHITECTS,
ANCIENT AND MODERN.

LONDON : PRINTED BY J. MOVES, BOUVERIE STREET.

THE LIVES
OF
CELEBRATED ARCHITECTS,
ANCIENT AND MODERN:

WITH
HISTORICAL AND CRITICAL OBSERVATIONS ON THEIR
WORKS, AND ON THE PRINCIPLES OF THE ART.

BY
FRANCESCO MILIZIA.

Translated from the Italian
By MRS. EDWARD CRESY.

WITH NOTES AND ADDITIONAL LIVES.

IN TWO VOLUMES

VOL. II.

State Historical Society
OF WISCONSIN,
MADISON WIS.

LONDON:
PRINTED FOR J. TAYLOR, ARCHITECTURAL LIBRARY,
HIGH HOLBORN.
1826.

99.067.

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OF THE
MODERN ARCHITECTS.

BOOK III. (*Continued.*)

**OF THE ARCHITECTS FROM THE RE-ESTABLISHMENT OF
ARCHITECTURE IN THE FIFTEENTH CENTURY TO THE
EIGHTEENTH CENTURY.**

CHAP. III.

**OF THE ARCHITECTS OF THE SIXTEENTH
CENTURY.**

GALEAZZO ALESSI, OF PERUGIA,

(Born 1500, died 1572,)

SHewed an inclination for mathematics and literature at a very early age, and afterwards studied drawing for civil and military architecture, under the direction of Giambatista Caporali, a Perugian architect and painter, who translated and commented on Vitruvius. Finally, in order to acquire a perfect knowledge on those subjects, he went to Rome, where he became the friend of Michael Angelo.

He completed the fortress of Perugia, which was began by Sangallo, built an apartment in it for the governor of the castle, and erected a number of palaces, which are the

finest in that city. Genoa is much indebted to this architect, where he resided a number of years, occupied in various edifices, laying out streets, and restoring the walls of the city. On the Carignano Hill he built the magnificent church of the Madonna.* The plan is a square,† with a cupola in the centre, resting on four piers. At each of the four angles of the church is a smaller cupola. The plan of the whole is divided into three naves, and at the extremity of the centre one is the circular choir. The façade has a curved flight of steps; and level with the landing is a basement, on which is an order of Corinthian pilasters, at equal distances from each other. The projections in the centre and at the extremities are objectionable. The door is too plain, the windows are badly formed, and have clumsy and unmeaning ornaments around them. In the centre is a triangular pediment, and a semicircular window within it. Over the entablature is an attic, with a balustrade on each side; at the angles are two bell towers, not well arranged; and in the centre rises the cupola, the drum of which is surrounded by Corinthian pilasters: between the latter are alternately placed square recesses, with architraves, and semicircular arches resting on imposts, which certainly are not properly placed in a circular building.

* This parish and collegiate church was founded by one of the Sauli family in 1481, and commenced in 1552. The interior is decorated with an order of fluted Corinthian pilasters, supporting an entablature, the whole height of which, from the pavement, is 51 feet: on this order rests a vaulted ceiling. Against each of the four piers that support the dome is placed a statue, two of which, viz. St. Sebastian, and that of Alexander Sauli, are by the celebrated Puget. The other two, viz. St. John the Baptist and St. Bartholomew, are by a less skilful master. The altar is decorated with bronze bas-reliefs, by Soldani and the famous Fiamingo. There are many pictures around the walls, by Carlo Maratti, Guercino, &c.

† *Les Plans et Elevations des plus beaux Palais et Edifices de la Ville de Gènes, levé et dessiné par le célèbre P. P. Rubens.*

Above this is a balustrade, and over the dome another, from which rises the lantern, covered by a smaller dome, at the top of which is a pyramid, supported by a species of tripod; the whole is terminated by a ball and cross. He repaired, restored, and embellished the metropolitan church, and made the designs for the tribune, choir, and cupola. But his abilities were most conspicuous in the port or harbour. He opened a large gate, flanked by rustic columns; adorned the port with an ample Doric portico, ingeniously defended by balustrades. This work protects the city within and without, having a spacious square for the military in the interior. He extended the mole more than 600 paces into the sea, forming the foundation by throwing in immense masses of stone. He said, that if the republic wished to extend the mole further, it would cost more than thirteen hundred crowns for every foot.

The gate of the old mole is also the work of the celebrated Galeazzo. This edifice, which comprehends a commodious guard-house, is decorated, towards the city, with a fine front, in a right line, composed of three arches and four pilasters of beautiful Doric, well executed in the stone of Finale. It is not many years since this part was repaired, and stripped of a number of those deformities with which the ignorance and depraved taste of preceding years had disfigured it. The exterior front is semi-circular, ornamented with rough Doric columns, with niches between, and an elegant inscription over the door. Above this order, and in the two lateral bastions, are embrasures for the defence of the haven and mole.

This exterior, though more showy, is, perhaps, less correct than the interior. The scarp of the bastion, on the flank of which rests the rustic colonnade, is too much curved on the plan, which causes the entablature to have a very singular effect in the centre, not altogether pleasing. We cannot, either, approve of the rustic columns, the form of which is lost in the irregularity of the contour. The

proportions, however, are graceful; the mouldings sufficiently massive for the general character, without the least approach to heaviness.

Besides the buildings already described, Galeazzo Alessi erected various others, which formed the principal ornaments of the city and its environs. The Palazzo Salvago, afterwards Spinola, now Serra, in the Strada Nuova; that of d'Imperiali Lercari, of Spinola Arquata, of Saoli and Aderno, of Palavicino and Centurione; all in Strada Nuova. The two Lomellini, near the public baths; that of the perpetual senator, Pietro Francesco Grimaldi, near the church of San Luca.

In the Borgo of San Vincenzo, Alessi built a palace for the Signori Grimaldi, now in the possession of the Signori Saoli, which is so situated, that the principal part of it is not seen in any point of view from the street. The façade has a terrace above,* and two elevated pavilions at the extremities, adorned with elegant Ionic pilasters; within this is the court, three sides of which have an internal loggia, enclosed by Doric columns, supporting a broken entablature, with arches connecting them at each alternate

* This palace is situated in the city of Genoa, near the Porta Romana. The entrance is through a court-yard, about 59 feet square, surrounded on three sides, as described above; from thence you pass to a hall, about 26 feet square; beyond which is a saloon, 48 feet long and 30 feet wide, with its windows towards the garden, or south front. Seven other rooms, with the stairs, complete the ground plan. Above, a similar arrangement is repeated, with an open loggia, 48 feet by 26 feet, over the hall and its two side rooms. The elevation towards the street is very peculiar and busy, and much in Palladio's style. The upper entablature has an enriched frieze and a very beautiful cornice, which runs round the building. The south, or garden front, is to be admired for its chaste and elegant proportions. This palace is constructed of brick, and covered with a stucco, so fine that it may be taken for marble. The decorations throughout are remarkably well worked. The height of the lower order is 26 feet 8 inches, the stylobate over 4 feet 8 inches, and the order above 28 feet high.

intercolumniation. Above this, and between the arches, under the entablature, are introduced small mouldings, enclosing an oval niche, which contains a bust. Above the lower order a terrace is formed, except on the side of the front towards the street, where rises the body of the palace: in the centre is repeated the last mentioned arrangements of the columns, with three large arcades, and two smaller intervals, with architraves, supported by Ionic columns. The eye is presented on entering with a beautiful entrance hall, decorated with a corresponding order. In the partitions, octangular compartments, filled with sculptured roses, adorn the soffit. From the under mentioned portico a flight of steps, of three divisions, leads to the loggia, which, united to the rest of the work, forms a magnificent coup-d'œil. The loggia conducts into an ample saloon, from which there is access to other convenient apartments.

The façade towards the gardens, exposed to the south, varies in its decorations, although the principal proportions, with regard to the height, are the same. A coupled Doric pilastrade, with archivolts resting on imposts, form the first story, and a beautiful fluted Corinthian the second.

This work has some defects in its detail. The immense number of arched intercolumniations, and arches cutting each other, produces a want of unity. The solidity above appears too great for the lower story to support, the latter having too many voids. The ornaments here, as well as in the superior order, and in the entrance hall, are, perhaps, too crowded, not allowing the eye that repose which is so agreeable.

This building has been much injured. At a very early period it was stripped of a noble bath on the ground floor, considered a miraculous piece of work by Vasari and Soprani, who deplored its destruction; it is now incomplete, and its simple form only remains; beautiful indeed,

though deprived of all those ornaments and jets d'eau which once adorned it, and were so much admired. The superior story has been for some years used as a manufactory for crape; and in the elegant entrance hall are a number of stoves for the drying of silks, the smoke of which has entirely blackened it. A part of the loggia is enclosed for a magazine. The terraces, loggia, and principal façade, are falling to decay, from damp and neglect.

In the Borgo of San Pier d'Arena, among the number of buildings erected by Alessi, as the palace of the duke Spinola, that of the Brothers Giuseppe and Cristoforo Lercari, and the Grotto of the Signori Doria, the palace of the Signor Niccolo Grimaldo della Rocca, and that opposite the imperial palace, deserve to be particularly noticed:—the first for the convenient distribution of the apartments, the agreeable proportions of the saloon, and other rooms, and the elegant entrance hall, which precedes them. It is of an oblong rectangular figure, with an arched roof divided into coffers, containing roses, &c. The walls are decorated with the Corinthian order, supporting an elegant architrave, a frieze, adorned with foliage in arabesque, and cornice, with well-arranged modillions. Between one pilaster and the other are stately arches, which rise to the bottom of the architrave. The two semicircles, formed by the vaulted roof, at the extremities of the entrance hall, are enriched by two paintings, which are better executed than designed. In this palace, also, a superb bath has been destroyed, for the purpose of forming a closet; it was curiously obtained under the principal staircase, and ought to have been most carefully preserved, however useful the space might have been.

The second, that is, the Imperiali, is not less remarkable for the beauty of its situation, and convenient arrangements, than for the delightful villa on the hill adjacent, and the masterly architecture which adorns its principal

front. This façade is divided into three parts, the two extremities project beyond the centre. On a solid basement is elevated a Doric order of columns, which are doubled at the angles. The difficulty of setting out the metopes in the combination of double columns is here surmounted in such a masterly style, that the variation in their size is not in the least perceptible. The second order is a fluted Corinthian. The architrave, frieze, and cornice, are too much encumbered with ornaments, as are also the principal windows, and those of the middle story.

The ornaments and arrangements of the enclosure which separates the first piazza from the Villa palace, are by no means in unison with the façade just named. They are in a most capricious style, friezes, scrolls, cornices, twisted and distorted; flowers, small windows, leaves, festoons, and a thousand other absurdities, produce a confusion which fatigues both the eye and intellect. Fortunately they are not of the same solid materials as the façade, and, although built 200 years after it, are now in a ruinous state.

The villa, which rises by various levels at the back of the hill, and overlooks the road, from its various fountains and grotesque form, produces a theatrical effect. Alessi appears to have been desirous of giving a specimen of every species of architecture, to shew the variety and fertility of his own imagination.

Alessi built two other celebrated palaces in the neighbourhood of Genoa, one belonging to the Signori Pallavicini, above Zerbino, and the other in Albaro, for the Signori Giustiniani. A spacious square surrounds the first; in the middle of which, before the principal façade, are two fish-ponds, surrounded by balustrades of Finale stone; these also supply the gardens with water, which are well cultivated, and contain a grotto, of a beautiful form, the walls and vaulting of which are ornamented with mosaic,

Containing jets d'eaux, which fall into rivulets, breaking amidst rocks, naturally and artificially disposed. Many other similar grottoes, adorned with caryatides and termini of marble, well designed, are continually met with in the neighbouring palaces and country seats; but ignorance and avarice have in a great measure destroyed them, and appropriated them to stables and other purposes. From this grotto two staircases lead to the piazza, where is a noble vestibule of fluted Doric pilasters, with a level ceiling, well set out and ornamented. The palace forms something less than a square, has a small double entrance in the centre, and contains many magnificent rooms. The façade, which rises on a stately rusticated basement, sufficiently spacious to contain the offices, has the first order of Ionic pilasters, with a beautiful entablature; the second order Corinthian, fluted. In the wings at the extremities there is an arcade, in bas-relief, producing but a bad effect, the pilasters being too far distant, and the intercolumniations too wide. Instead of a window to fill up the arch, there is, very improperly, an immense niche, with a statue, painted in *chiascuro*, of a colossal form, by no means according with the architecture. The first vestibule is ornamented with stuccoes, in an elegant style; the back has a simple and rustic decoration, but very pleasing.

The portico to these intermediate vestibules is adorned in the same taste as the first, as is also the staircase and the anti-hall.

The palace of Giustiniani, in Albaro, is of the most noble architecture: on plinths of large round stones is placed the first order of Doric columns, which, in the centre part, has three arches, opening to the view a beautiful vestibule, through which is the way to the portico, or hall, of the first story. Two windows, one on each side the door, afford sufficient light. Opposite to this, on the left hand, is the principal staircase, which, by three flights of convenient steps, leads to the upper story, and an anti-

hall, in the style of a gallery, with a covered terrace before it, in the decorations of which the architect has excelled. The roof is supported by double Ionic columns, and the two sides in every degree correspond. Above this cornice are arches; on the top of which, and level with the columns, are termini, with corbels of an elegant form, and well sculptured, supported by a second entablature, which runs round the whole interior. The vault is semicircular, and ornamented with beautiful octangular compartments, filled with roses, in alto-relievo. Three large niches correspond with the exterior arches: the two lateral ones have circular recesses, with statues on elegant pedestals; and in the centre one, in a right line, is the door of the great hall, variously ornamented. The whole palace is well laid out; the only thing wanting is a convenient private staircase; a defect common to all the buildings of that period: perhaps the habits and luxury of the age only required one vast story.

Without the city of Genoa, Alessi built a number of other noble palaces; at Bisignano, for the Grimaldi family; at San Pier d'Arena, for that of the Giustiniani; for the Doria princes, for the imperial family, and other nobles. He left besides a number of designs and models, which have been at various times executed by that rich nobility. Thus her edifices have obtained for Genoa the title of Superb. The narrowness of the streets unfortunately lessens, in a great degree, the general effect.

Alessi executed many works at Ferrara, with which, however, we are unacquainted. At Bologna he erected the great gate of the public palace, ornamented with a Doric order, having two columns at intervals, united by large arches. The metopes are all equal, and, although more than a fifth of the diameter of the columns, are not perfect squares. The frieze is higher than prescribed by Vignola and Palladio. In this palace he also erected a

chapel, very well arranged. He finished the palace of the Institute according to the design of Pellegrino Tibaldi, and made designs for the façade of San Petronio. At Milan he built the temple of San Vittore, the whimsical auditory del Cambio, and the façade of San Celso, and greatly distinguished himself in the magnificent Palace di Tommaso Marini, duke of Torre Nuova.

He made various designs for buildings in Naples and Sicily, France, Germany, and Flanders; and also for lakes, fountains, and baths, of very elegant and fanciful forms.

The fame of this artist increased to such a degree, that the king of Portugal declared him a cavalier, and the king of Spain sent for him to execute some buildings, with which, however, we are unacquainted, and loading him with riches and honour, permitted him, after some time, to return to his own country.

On his return to Perugia, he was received by his fellow-citizens with the most flattering expressions of regard, was admitted into the Commercial College, and sent to pope Paul V. on a commission involving the public interest. On his return to his own country, he was requested, by the cardinal Odoardo Farnese, to give a design for the façade of the Gesu of Rome, but which, on account of being too expensive, was never executed.

For the duke della Corgna, he afterwards built a stately palace at Castiglione, on the Lake of Perugia; and for the cardinal, brother of the duke, he erected another, situated on a hill a few miles from the city. In conjunction with Giulio Danti, a Perugian architect, he was concerned in the church of the Madonna degli Angeli, above Assisi, which was built after the design of Vignola.

He sent a design for the monastery and church of the Escorial, in Spain, which was preferred to those of every architect in Europe, and was requested by that court

to execute it, but his age and indisposition prevented him. Alessi was learned, agreeable in conversation, and capable of negotiating the most important affairs. This family has produced a number of illustrious men.*

ANDREA VANONE, A LOMBARD,

REMOVED from his native country, Lancia, in the Comasco, to Genoa, where he built the palace of the doge; a stately structure, fortified with secret chains of iron. In a spacious square at Sarzana he excavated a large cistern, for the public convenience; and although many had presaged an unfortunate result, it completely succeeded. He was employed by the republic in fortifications and other works, and led a long and honourable life.

He had the appearance of a perfect Stoic, shut up within himself, and attaching no importance to exteriors; he was, however, a good friend, kind and generous, but destitute of those amiable manners which often supply the absence of the essential qualities, or render them more conspicuous.

* Vite de Architetti, Pittori, &c. Genovesi di Raffaello Soprani.

ROCCO PENNONE,

A Lombard architect. He enlarged the small palace, which, for a length of time, had been the residence of the doge of Genoa, by adding greatly to the building, extending it in the form of an oblong square. This, with the original and subsequent additions, now forms one almost entire. One side extends rather too much for the other, towards the west.

Where Pennone has given the greatest proofs of his ability is in the grand distribution of a vast portico, flanked by two courts, which, although differing in size, satisfy the eye, at one glance, by the most perfect symmetry. These courts are surrounded by two orders of galleries; the first supported by Doric, the second by Ionic columns; a small portion at the angles has an architrave, and the rest arched. The staircase, which leads from the portico to the state apartments, is spacious and convenient, except the immense length of the second flight, which contains forty-three steps; the first and third, opposite, are of a more consistent number. On ascending the first, a wide landing leads, on the right and left, to the other two flights; the right conducts to the armoury, and the left to the habitation of the doge and the halls of public audience, to which the gallery over the western courts forms a noble entrance. The saloon, used by the great council, is above the portico, and is 125 feet in height, and 54 feet in width. This hall, the seven windows of which are on the south side, at equal distances, commanding the square for the military, was at first covered with a soffit of wood, said to have been highly ornamented, and rich in sculpture and gilding. It was burnt by the falling of a bomb, in 1684, together with the

hall of the lesser council, on the north side. They were afterwards restored, and covered with a soffit, like a cone or pavilion, pitched very low, especially that of the great hall, which, from the pavement to the top of the soffit, is not above 48 feet high. There was a great want of ability evinced in covering these two halls with one pavilioned roof, on account of its prodigious span; the bad arrangement of the cross-beams and joints, which lessen by degrees, especially in the south wing, causes the opposite wall to incline nearly 9 inches from the perpendicular. In the decoration of these two halls, the noble Giustiniani family were particularly distinguished by their liberal donations. The professors who adorned it were, for the fresco paintings on the roof and walls, Il Franceschino, and for the other ornaments, Tommaso Aldobrandi, both Bolognese. In the small hall, Aldobrandi, perhaps to shew his knowledge of perspective, painted on the soffit a species of gallery, supported by columns of the Ionic order, and placed on a continued entablature of various fanciful forms. Domenico Parodi painted the Virtues, in chiaroscuro, on the walls; and the large paintings in oil are by the celebrated Solimene.

All these famous works were destroyed by a conflagration, Nov. 3, 1777. It was proposed to repair this disastrous occurrence, by covering the building with a roof over the wooden one, but the deputies preferred consulting Simone Cantoni, an architect, who made a design, which united a magnificent and elegant decoration, both externally and internally, with security from fire, by constructing the whole roof without wood; and to prevent the pressure of the vaults and arches, formed the walls of a sufficient thickness to support them, without iron ties, which are here acted upon by the atmosphere. There is a book of the designs of this work, with all the principal parts large, and a good description of all the mechanism, with a brief history of the preceding and important facts.

Within the palace is an entrance to two churches,—that of Sant' Ambrogio, of which a sufficient description has been given, and that of San Lorenzo Metropolitana. Of the latter we shall make brief mention:—It was built about 1260, in the then prevailing taste called Gothic, and is divided into three naves, supported by arches of black and white marble, on columns of good proportions, and a cylindrical form, of oriental marble, brought from Greece; the capitals are curious. Over the first arches is a sort of attic, above the last-mentioned columns, and in the centre of the arches, are other small columns and some pilasters, over which are other arches.

The small naves are not very light; the chapels of the right wing are almost even with the wall, those of the left are recessed.

That in which is preserved the ashes of San Giambatista, was despoiled, about fifteen years since, of a marble railing, sculptured in leaves, perfectly according with the rest of the work, to substitute in its place a balustrade, which, besides having a barbarous effect, and not combining with the rest, is of so singular and disagreeable a form, that the first sight causes a sensation of displeasure. It is, in fact, an assemblage of the greatest absurdities that were ever produced by the Borrominis or Guarinis.

The same folly has been committed in the chapel of the Holy Sacrament, which was decorated with beautiful pictures by Luca Canabiaso, a Genoese, and Giambatista Castello, of Bergamo, who also directed the architecture, in a style somewhat hard, but regular and elegant. To the stuccoed columns, at the sides of the altar, which support the entablature, and are continued all round with a proportionate pediment, there has been substituted, within six or seven years, an ornament of marble.

The choir also of this church has been similarly injured, though in a less degree. Galeazzo Alessi raised the cupola, of a rectangular figure, ornamented with compartments in

the interior, and with eight columns on the exterior, and left a design for the tribune or choir, decorated, according to his own style, with simplicity and solidity. After some years Rocco Pennone undertook to finish it; but neglecting the design of Galeazzo, he introduced a superabundance of clumsy ornaments, both in the vaulting and on the walls, which are faced with various marbles, niches, small columns, irregular ornaments, and other extravagancies, devoid of all taste or architectural beauty.

GUILLAUME FILANDRO

(Born 1505, died 1565,)

Was born of respectable parents at Chatillon, on the Seine. Giorgio d'Amagnac, bishop of Rhodes, and afterwards cardinal, delighted with the wit and learning of Filandro, took him with him to Italy, when the prelate went as ambassador to Venice. Filandro then studied architecture under Serlio. He was made a canon of Rhodes, where he became celebrated for his Commentaries on Vitruvius. He joined his eminent patron at Tolosa, and died there. Among his posthumous works are some treatises on the cutting and polishing of marbles, on the colours of stone, painting, and the composition of colours and shadowing.

PIRRO LIGORIO, A NEAPOLITAN,

(Died 1580,)

A nobleman of Seggio, of Porta Nuova. Under Paul IV. he was made architect of St. Peter's ; but in consequence of his disputes with Michael Angelo, the pontiff, although himself a Neapolitan, deprived him of the charge. Pius IV. employed Ligorio to make a design for the sepulchre of Paul IV. The small palace in the Belvedere wood is said to be the work of this architect, as is also the Lancellotti palace, in the Piazza Navona, on the Cuccagna.

He was also a painter, and executed a number of works at Rome in *chiaroscuro*, and of a yellow colour, in imitation of metal. He was likewise engineer to Alphonso II. last duke of Ferrara, by whose order he repaired the city, which had been injured by the overflowing of the Po, where he died. His principal study was the antique ; but his admeasurements are not to be relied on. His drawings are mostly in the library of the king of Sardinia.

GIACOMO BARROZZI DA VIGNOLA,

(Born 1507, died 1573,)

WAS born at Vignola, in the Modena territory, where his father, Clementi Barrozzi, a Milanese gentleman, had retired with his mother, a German, in consequence of the civil discords at Milan.

When a youth, he studied painting at Bologna, but not succeeding, he turned his attention to perspective, and at length collected all the rules on that subject in a treatise, which is well known. He at the same time studied architecture; and perceiving that making drawings and studying Vitruvius were not the only requisites to form an architect, he repaired to Rome, and measured almost all the valuable remains of antiquity in that city. Hence was produced that treatise of his latter days on the five orders of Architecture, which is become the alphabet of architects. While following these studies, he resumed his pencil for his support, but received so little profit from it, that he became disgusted with painting, and undertook to make drawings for the use of the New Academy of Architecture, erected at Rome.

Il Primaticcio having arrived from France to collect antiquities, Vignola gave him a number of drawings of ancient monuments, and returned to France with him: he resided there two years, and made numerous plans for edifices, which, in consequence of the civil wars, were never executed. It has been said that the castle of Chambord was designed by Vignola, but this is an evident mistake. The edifice was erected by an architect of Blois, several years before Vignola was in France, and is a mixture of the Antique and Gothic.

On his return to Bologna, he made, for the façade of San Petronio, a design partaking of the Gothic and Greek; the better to assimilate it to the interior, it is of a single order, and without any minute ornaments. This design was preferred to many others, and received the commendations of Giulio Romano, and Cristoforo Lombardo, architect of the cathedral of Milan, notwithstanding the disgraceful means used by his enemies to bring it into disrepute.

At Minerbio, near Bologna, Vignola erected a magnificent palace for the count Isolani. At Bologna he built the house of Achille Bocchi, but was obliged to adopt the

taste of the proprietor; it is in a heavy style. In the façade of the bank, an opportunity was offered him to display his abilities. This building forms a sort of wing to San Petronio; and although the architect had to preserve the old portico, which was very low, two streets, and an immense number of small windows, which looked on to the square, he produced so beautiful and regular a fabric, that it appears cast in a mould. In the original design were two small towers, rising from the arches which cross the street; but for the omission of these the building would have been perfect. His most useful work in Bologna was the canal of Navilio, which he carried into the city from a distance of three miles. Not receiving an adequate reward, he withdrew to Piacenza, where he made a design for the ducal palace, and, after laying the foundations, left the execution to his son Giacinto.

There are a number of edifices in various parts of Italy by this architect, but the precise time of their erection is not known, as the churches of Mazzano di Sant' Oreste, della Madonna degli Angeli in Assisi, and the elegant chapel in the church of San Francesco at Perugia.

On his return a second time to Rome, Giorgio Vasari presented him to Julius III. This pontiff, who had known him at Bologna, when legate to that city, immediately appointed him his architect, gave him the direction of the waters of Trevi, and ordered him to decorate his villa,* without the Porta del Popolo, which was called after the name of the pope, and ornamented with several curious fountains. On the Via Flaminia, Vignola erected a

* The Villa di Papa Giulio is situated between the Ponte Molle and the Porta del Popolo, and was commenced in 1550. Vasari is said to have given the first design, but the general arrangement of the building is attributed to Michael Angelo. Vignola may have added some embellishments. Bartolommeo Ammanati made the fountain at the extremity of the first court; and Taddeo Zuccheri executed the paintings and arabesques which ornament the circular gallery.

small temple in the antique style, called Sant' Andrea di Ponte Molle. Its plan is a rectangle, and the interior ornamented with Corinthian pilasters, without either pedestals or cornice.

Opposite the door is the altar, somewhat recessed ; it has niches on each side. Over the architrave, which rests on the pilasters, are four square compartments, irregularly disposed ; above this attic is a small elliptical cupola. But, as if Vignola had repented of suppressing the cornice over the pilasters, he has placed one on the impost of the dome, sparing neither modillions nor dentels. Externally, this dome has, by way of support, three steps, in imitation of the Pantheon ; an example not deserving of imitation, as the solidity of the cupola can be preserved without these abutments. The façade has Corinthian pilasters, ranging with those of the interior. The door is simple ; the window on each side has a tolerably good effect, but the ornaments to the capitals are very exceptionable. The attic and cupola form a height almost double the façade ; this is injurious to the proportion. And here it will be asked, How a work, so generally praised, by a Vignola, and in imitation of the antique, can possess so many defects ? We answer, That it is easy to praise, when taking a mere coup-d'œil, but that architectural correctness is most difficult to attain.

For the Signori de' Monti, Vignola improved, as much as was in his power, the palace which afterwards became the property of the grand duke of Tuscany, and commonly called the Florentine palace. For the same nobleman he commenced another palace, opposite to that of the Borghese family, but it remained with little more than the foundations laid.

The cardinal Alessandro Farnese, was much attached to Vignola, and employed him in that part of the Farnese palace in which is the gallery painted by the Carracci. He also decorated a number of doors, windows, and rooms.

By order of the same cardinal, who was also vice-

chancellor, Vignola erected, at San Lorenzo and Damaso, the beautiful Corinthian door, in which the modillions, though ingeniously imagined, are offensive, because they represent the heads of beams, which cannot be so placed. This door, which has no connexion with the façade, shews the difference between the works of Bramante and those of Vignola. The large rustic gate which the latter made at Campo Vaccino, in the Farnesi gardens, is well proportioned and arranged; the attic above, with its lofty caryatides and broken pediment, is in a style so different, that it cannot be attributed to Vignola. The rustic work is consistent to its situation. The imposts are removed, that they might not interrupt the uniformity of the work; but placing the bases immediately upon so irregular a ground, without either plinth or steps, is not certainly to be imitated. The continual recurrence of the delicate ogee in the capitals, is also improper for a rustic gateway. The exterior of the Porta del Popolo, which is attributed by some to Michael Angelo, by others to Vignola, is by no means in a good style. The four marble columns are small, and their pedestals being too high, are made to look like mere fluted projections: the opening of the gate is narrow; the columns appear of no use, and the attic is too high, being more than a third of the order. The piers of the arch are too wide; the impost projects too much, and is continued uselessly between the columns. The archivolt wants elegance, and the termination of the attic consists of a number of parts, without any thing to unite them. The frieze is divided proportionately into triglyphs and metopes.

The cardinal Farnese, zealous for the Jesuits, whose institution his uncle, Paul III., had lately approved of, was desirous of constructing a magnificent church for them, and our architect was commissioned to make the designs. He divided it into a Latin cross, one end terminating in a semicircle. The length is 216 feet, the width

of the transept 104, and that of the great nave 115. The chapels are recessed, and some of them have altars, which please from their novelty. The foundations were laid in 1568, but Vignola only carried the edifice up to the cornice, the profile of which is elegant, and the distribution of the members pure and regular: the rest was completed, as we shall see hereafter, by Giacomo della Porta, who altered various parts, and made many innovations.

But neither this church, nor many others within and without Rome built by Barrozzì, are equal to the Caprarola Palace, the most beautiful and stately work of this architect. The cardinal Alessandro Farnese selected a solitary situation, about thirty miles from Rome, on the Viterbo side, in a mountainous and desolate situation. The edifice stands on the ridge of a hill surrounded by rocks, and in a species of defile: it forms an amphitheatre, which presents itself most agreeably to those who approach it, and commands a most enchanting view on all sides.

The offices and kitchens are well arranged to the right and left. The plan is pentagonal, flanked by five bastions, in imitation of a fortress. This mixture of civil and military architecture produces a very grand effect. The detail of the decorations is according to all the best rules of architecture, and the distribution of the plan is most excellent.

Besides a large gallery, and an ingenious staircase, which occupy one angle of the polygon, there is on each floor three large complete apartments, which are approached by means of a circular portico, carried round the interior of a circular court, in the centre of the edifice; and the building, though not of great extent, has every part so well distributed, that it contains a vast number of apartments and other conveniences. To the perfection of the architecture is added the beauty of painting, which

adorns every apartment. In the great halls are represented the most resplendent actions of the illustrious Farnesi. The greater number of the rooms have their names,—some are dedicated to Silence, others to Sleep, to Solitude, and the Virtues, which are there represented with their respective attributes.* The perspectives are all by Vignola himself, who succeeded well in this kind of painting, and confessed that the science of perspective had taught him that of building. When the famous M. Barbaro saw this palace, he said that its appearance was greater than its fame. After the death of Michael Angelo, Vignola was appointed architect to St. Peter's, and erected the two beautiful lateral cupolas.

The Baron Berardino Martirani being come from Spain, to collect designs for the stupendous fabric of the Escorial, and having collected twenty-two, among which were some by Galeazzo Alessi, Pellegrino Tibaldi, Andrea Palladio, from the Academy of Drawing at Florence, besides that by Vincenzo, Dante Perugino, which he did by order of the grand duke Cosimo Medici, and which was put into the hands of the king of Spain himself,—Il Martirani shewed them all to Vignola, who, with that exquisite discernment so peculiar to him, selected whatever was most elegant from each, and uniting his own ideas, produced so beautiful a whole, that Philip II. immediately decided on it, and invited Vignola to Spain to execute it; but his advanced age, and attachment to Rome, prevented him from undertaking the journey, and the design was not carried into effect.

Pope Gregory XIII. employed our architect to settle the

* The small palace at Caprarola is said to have been designed by Vignola. Plans and views of both are given by C. Percier and P. F. L. Fontaine, in their work, entitled, "*Choix des plus célèbres Maisons de Plaisance des Rome et de ses Environs.*"

difference between him and the grand duke concerning the confines of their estates near Citta di Castello. Vignola executed his commission with judgment and integrity. He had scarcely returned to Rome when he died, aged 66. His body was carried, with great funeral pomp, by the members of the Academy of Drawing to the Pantheon. "It was but just," says Aviler, "that the greatest admirer of ancient architecture should have his sepulchre in the most magnificent edifice of antiquity."

He was of an agreeable complexion; sincere, prompt to assist others, patient, and cheerful. Architecture is eternally obliged to him; he formed a system, and prescribed rules. Convenience, solidity, and all the mechanical parts, were well understood by him.

He was fertile in invention, elegant in his ornaments, and majestic in his arrangements. As he increased in experience, he improved in the correctness of his profiles. With the aid of a little philosophy, he would have corrected architecture of those abuses, which neither his cotemporaries nor the ancients had perceived. But the age of philosophy was not yet arrived. His book, therefore, which is the first usually put into the hands of youth, and, perhaps, the only one interesting to architects in their old age, like the breviary to a priest, has done more evil than good. Vignola, in order to render his rules more general, and more easy in practice, has now and then altered the finest proportions of antiquity. In the divisions of certain members, and in some of his mouldings, he rather inclines to harshness; and by making his pedestals too high, he takes from the importance of the column. There is no system more easy than that of Vignola, but this facility is procured at the expense of architecture herself. The model for his Doric was the theatre of Marcellus; but finding some of its mouldings not conformable to the proportion he had established, he made no difficulty in accommodating them.

to his rule. He has taken other parts from various Doric edifices, and united them with those of the theatre of Marcellus.

GIORGIO VASARI D' AREZZO,

(Born 1516, died 1574.)

HE was a great painter and architect, and an intimate friend of Buonarroti, as well as of all the literati of his time. He built a great part of the palace for Julius III.,* which is without the Porta del Popolo, near to the Arco Scuro. The exterior parts of this edifice, taken separately, are not very correct, but, as a whole, the proportions are elegant. The number of deformities in the interior clearly shew that the architect was obliged to yield to the fancy of the person who employed him,—an instance not uncommon. It is now almost a ruin: and shall it be said that the barbarians alone have destroyed the magnificence of ancient Rome? Whichever way we turn, the beauties of three or four centuries ago are presented to us in ruins.

Vasari built a number of edifices in various places.† At Pisa, the palace and church of the cavaliers of Santo Stephano, and, at Pistoja, the beautiful cupola of the Madonna dell' Umita, are his designs. At Florence, he

* For plans and views of the Villa di 'Papa Giulio, see Percier and P. F. L. Fontaine's work, before referred to.

† Vasari designed the decorations to the Isola Bella, in the Boboli gardens; a fish market at Florence, under the direction of Cosmo I.; he decorated the church of Santa Maria Novella with some beautiful altars; restored the ancient church della Pieve, at Arezzo, besides many others.

improved the form of the Old Palace, though not without some trouble; beautifying it with staircases, halls, and apartments, and with a corridor leading to the Pitti Palace. His best building, and the most elegant in Florence, is that of the Uffizj.* The façade has a portico, with openings alternately circular and level;—the centre opening supported by double insulated columns, and the others by large piers, with niches. Over the entablature of this portico, which is Doric, with a plain frieze, and dentels above the cornice, is a lofty attic; the windows are small. This idea evinces an improved taste. Maffei says, Book II. on the Amphitheatres, that the archivolts of the arches, on the basement of this edifice, are managed with so great skill, that, although the interior façade rests upon them, even an experienced eye cannot perceive any settlement, nor is this arrangement in any degree prejudicial to the firmness of the building; and, although another story has been added, containing an immense collection of busts, marble statues, &c., not a stone has moved from its original position. Vasari was of opinion that all archivolts, both ancient and modern, were fractured in the centre; he therefore took care to avoid this in his own work, by adopting the same plan as in the amphitheatre at Verona, where the key-stone is dove-tailed into the two lateral stones, which are so long and deep, that they extend to the pilasters, and entirely through the walls.

That which has rendered Vasari so justly renowned, is his “Lives of the Artists.” But for this work, we should still have been ignorant of the history of the arts, and of

* Cosmo I. commenced this building in 1561, and, after Vasari's death, it was completed by Alfonso Parigi. The first story of this palace contains the Magliabecchi library. The next floor is the celebrated museum. See “Architecture Toscane, par A. Grandjean de Montigny et A. Famin, architectes.”

some of the most celebrated artists. It was illustrated with a number of notes by M. Bottari; who would have done better if, instead of the three large volumes in quarto, he had compressed all that was useful into a moderate-sized volume, and consigned to oblivion opinions, which were the defects of the age. In the last edition at Leghorn this objection is removed.

This work of Vasari is, however, most valuable, on account of its history of the arts. From this example many authors, especially in Italy, have written Lives, and done little more than praise the artists and their works. The best way of eulogising clever men is to make their works known. When we see what they have produced most remarkable, we may then delineate their character, follow them through their studies, examine the paths they have trod; by this means we not only attain fame for ourselves, but the history of their virtues becomes a useful lesson to the reader. Another quality attached to this work of Vasari is, its being written with a clearness of style, devoid of pedantry and affectation, with a vivacity of expression, and a great propriety in the similitudes. To write in this manner, it is necessary to possess a knowledge of art, and a perfect acquaintance with the subject.

Vasari was also the author of a useful and excellent work, entitled " Ragionamente su le Invenzioni."

PIERRE DE WIT, A FLEMING,

CALLED IL CANDIDO,

WAS born at Burgos, in Flanders, and went to Italy to study drawing. He was called *Il Candido*, from his surname having that signification in the Flemish language. He belonged to the school of Vasari at Tuscany, and, in drawing and colouring, soon surpassed his master;—still, however, preserving a degree of that hardness, peculiar to the Florentine school.

Il Candido was not only a good painter, but also an architect and sculptor. The duke, Albert V., of Bavaria, sent for him to Monaco; and his nephew, the duke Maximilian, first elector, employed him in the great electoral palace. This is an immense building, which, according to the custom of the age, had been hastily built by the elector, who was desirous of being himself the architect. It is, however, believed that *Il Candido* had the principal share in it; it is certain that the embellishment of the interior was entirely confided to him. The staircase is a masterpiece of architecture: it must, however, now be sought for, the approach to it having been changed.

Another excellent work by this architect is the mausoleum of the emperor Lodovico, *il Bavaro*, built by him in the church of the Madonna; it is worthy of being in St. Peter's. At the four angles of this sepulchre are four gigantic statues, representing soldiers, with large lances, and various imperial insignia; other statues, in bronze, complete the design. The last-named church is one of those Gothic fabrics of the 15th century, which can only be called magnificent from their vastness, or beautiful from the embellishments. This temple, however, without any

ornament, is grand, and inspires respect. In the centre of the white marble pavement is the print of a human foot. Standing at this point, not a window is visible, although there are a great many, as high as the side naves. This century, which was fruitful in anagrams, allegories, and such follies, produced also this and various other architectural whims.

DANESE CATANEO,

(Died 1573,)

A sculptor and architect of Massa di Carrara, a disciple and follower of Sansovino, sculptured the statue of the Apollo over the well in the centre of the court of the Zecca at Venice. It represents a young man, sitting on a globe, fixed on a golden rock, his head radiant; in the right hand are metal rods, and in the left a sceptre, at the top of which is an eye. A serpent, with his tail in his mouth, encircles the globe.

He also sculptured the sepulchre of Alessandro Contarini, a valiant Venetian general, now in the church of Sant' Antonio at Padova.

His greatest work is in Verona, in the church of Santa Anastasia, in memory of the celebrated Giano Fregoso. It is both altar and sepulchre, and yet so formed as to be neither one nor the other; four fluted Corinthian columns are placed on a pedestal, having an attic, and over their entablature, in the centre intercolumniation, is an arch, with its imposts extending behind the columns. In the centre of the arch is a smaller pedestal, with two half Corinthian columns at the sides, with a pedi-

ment above: on this tabernacle, which somewhat projects, is a statue of a naked Christ, which is well relieved by the stone which forms the recess. This is called the altar. In one of the lateral intercolumniations is the statue of Giano Fregoso, armed after the antique; but not in a style that ever was in use. Various other well-executed sculptures adorn this much admired composition.

At Venice, he built and sculptured the sepulchre of Andrea Badoaro, in the church of San Giovanni Evangelista. He was a descendant of the Participazj, and the author of "The Wars of the Galeazze."

The sepulchre of Leonardo Loredano, in the church of San Giovanni and Sant' Paolo, who in the war of Cambray sacrificed both children and property in the defence of his country, is also by this architect.

In Padova, where Cataneo died, he executed some sculpture for the Arca del Santo. He was also a poet, and author of an epic, called "L'Amor di Marsissa." This was merely wasting his time. His talents would have been great had he solely applied himself to the study of the fine arts.

GIROLAMO AND GIOVANNI GRAPIGLIA,

BOTH architects. Girolamo gave designs for the sepulchre of the Mocenighi, in the church of San Giovanni and Paolo in Venice, and also for that of the Loredano, last alluded to, in the vast chapel of the same church, in which is represented a view of three intercolumniations, of the Composite order, on a pedestal, with a pediment. In the centre intercolumniation, raised on three steps, is the statue of the doge, in a royal mantle, with a number

of other sculptures, enigmatically alluding to the disturbances of the time.

Giovanni was the architect of the church of San Pietro di Castello, in Venice, which was began in 1621. Some persons discover a great resemblance between the architecture of Girolamo and that of Scamozzi.

ANDREA PALLADIO, OF VICENZA,

(Born 1518, died 1580,)

FROM his earliest years devoted himself to architecture, and, with a previous knowledge of literature, he applied to the study of Vitruvius and Alberti.

The celebrated Gian-Giorgio Trissino, his countryman, was his patron, and took him to Rome three times.

Palladio profited by these journeys, measuring and taking drawings of all the ancient edifices of Rome and its vicinity. Nothing can exceed the labour and diligence he used to understand the skilful arrangements so conspicuous in all the buildings of antiquity. He omitted not to examine any work, however ruinous, with the most scrupulous attention; nor was he satisfied unless he himself saw the foundations of these structures, which had been destroyed for so long a time. From the traces that remained of them, he, however, formed the plan of those edifices, which he so admirably constructed.

The first building attributed to Palladio, was re-modernising the palace del Trissino at Cricoli, at Villa Vicenza. In this work, nobleness of thought and parsimony are equally evident. This edifice was by Trissino himself, who was a great orator, a great poet, and extremely skilled in architecture. In this noble family

there is preserved the commencement of a treatise on Architecture, illustrated with various designs drawn with a pen.

At twenty-nine years of age, Palladio was employed in the great public palace of Udine, called the castello; the first architect of which was, it is said, Giovanni Fontana, of Vicenza, a sculptor, architect, and carver, and conjectured by some to have been the master of Palladio; an edifice which, had it been finished, would have been worthy of a monarch. At the same time he made a model and designs for encircling anew the hall della Ragione, at Vicenza, with porticoes; on which subject Guilio Romano was also consulted. This edifice, which cost Palladio a great deal of time, consists in an ample portico, surrounding the ancient Basilica, or Palace of Reason, on three sides. It is all of fine stone. The first floor is Doric, the second is Ionic, both ornamented with arches and columns, their entablatures being of the most exquisite symmetry. The Doric columns are placed on the pavement of the piazza, the plinth of their bases serving as steps to the portico. The columns of the second order are placed on pedestals. Over the entablature is a balustrade, with statues. The great excellence of this work, and the great difficulty, so well overcome by Palladio, consisted, in making the new agree with the old; the columns of the new exterior necessarily came in contact with the Gothic pilasters of the interior, requisite for its support: however he produced an elegant and well-proportioned effect.

The restraints which this great man was under in decorating this Gothic edifice, would not allow him to distribute the great intercolumniations more frequently, nor to remove the projections from the entablature, which, from the division of the Doric frieze, produce a disgusting irregularity. The arches are well turned, and especially those at the angles, which are smaller. If these arches were

double their height, and a little wider, what a much better effect would be produced ! The plinths of the small order are circular, and project but a very little ; but they do not accord well with those of a different height. It would have been better to have omitted the bases ; his practice and theory would then have agreed. The connecting of the pilasters of the small order with the columns of the large one, is bad ; for the columns being half incased in the wall, the projection of the impost is beyond the half of the diameter. Perhaps Palladio had not observed the sepulchre near to Terracina, in which the projecting of the Doric entablature is managed with more ingenuity. The contraction of the triglyphs is, however, well managed ; the metopes are made higher than they are wide ; but doubling them at the angles, to prevent an infringement on the bases and capitals, is not proper.

The Tiene palace, which Palladio built at Vicenza, in the street of Santo Stephano, although not finished, is a noble edifice, both on account of the convenient arrangement of the rooms, which are octangular at the four sides, and for the beautiful effect of the façade. The first story is rustic, the second Composite, — too great a contrast. The windows of the second story have rusticated Ionic columns. This singular arrangement was, perhaps, made in order to prevent too much discordance between the first and second story.

Near Malcontenta, on the river, he built a palace for Francesco Foscari, in the ground floor of which he laid out the office and servants' apartments, reserving the upper one exclusively for the use of the noble family. In front is a magnificent Ionic loggia, the ascent to which is by two majestic lateral staircases. The staircase, which is approached from this loggia, is in the form of a cross ; at the sides of which are the rooms. The novelty of the idea and the excellence of the design are equally admirable.

In Feltre, a city of Marca Trivigiana, Palladio built the

first story of the public palace, in rustic work, with five arches of noble symmetry. Some years afterwards, the second floor was finished by some inferior architect, and in a very disgraceful manner. At Bassano he erected the gate, called that of the Graces; consisting of one majestic rustic arch, with Doric columns at the sides, and adorned with a beautiful pediment. There is, however, no document to prove that either the first story of the palace at Feltre, nor the last-named gate, were by Palladio.

So many fine works carried the fame of Palladio also to Venice, where he took precedence of Sansovino, who was now getting in years. His first work there was the monastery of the Lateran Canons della Carità. The design was after that of an antique house. A beautiful Corinthian vestibule, or portico, formed the entrance to the church, with galleries above. The portico was 56 feet long, 40 wide, and 35 high to the lacunæ, in the centre of which were large quadrangular holes to admit light. It was surrounded internally by a balustrade, which enclosed a noble terrace, corresponding with the second story. To the flank of the vestibule were galleries, with two ornamented tablini—a name given by the ancients to those places where they kept the images of their fathers,—one for the sacristy, the other for the chapter-house. The rooms were arranged at the sides, and a winding staircase, open in the centre, led to both stories. From the vestibule you approached the court, surrounded by porticoes and rooms. Then passing the public street, there were other porticoes forming a square, in the centre of which was to have been the refectory, kitchens, and other conveniences, with a delightful garden. Of this great fabric, the grand vestibule, the two tablini, the staircase, and a part of the adjacent court, were finished; but a fire destroyed a great part of it, leaving only one side of the first court, one tablini, and the winding staircase. This tablini, which was used as

the sacristy, is ornamented with columns and niches of extreme elegance, and is a complete work. The side of the court is divided into three orders; the first Doric, in the frieze of which there are no triglyphs, but a continuation of bulls' heads and patera, gracefully united with bands and festoons, like a continued metope. Palladio here concealed the triglyphs, because the floor answering to the frieze is not supported by beams, but by a vault. His knowledge was not matured, or he would have known that a frieze entirely composed of metopes was a vacuum incapable of supporting any thing, and consequently merely placed there for ornament. The second order is Ionic, the arches of which are not sufficiently light, when contrasted with those underneath. The third is Corinthian, with square windows. All the materials are admirably worked.

At the same time Palladio built a refectory for the monks of San Giorgio Maggiore. The vault, the entablature, the windows, and the door, give it a peculiar grace and majesty. He also made a beautiful portico, with two reservoirs, placed between the Corinthian columns. In front is an ample staircase, descending very conveniently to the cloister. The peristyle, near the gate of this monastery, is also his work. The first order, corresponding to the portico, is divided into arches, with double Ionic columns: the second consists of beautiful windows.

He afterwards built the church of San Giorgio Maggiore, with the façade opposite the little square of San Marco. The plan is a Latin cross, with three naves, elevated from the ground on seven steps. A semicircular vault covers the large nave; in the centre, from four arches, rises a majestic cupola of brick-work, with an exterior one of wood, covered with lead. Corinthian pilasters, with entablatures, support the arches which divide the lateral naves, and continue through the whole interior, intermixed with niches. The façade is adorned with a

Composite order on a pedestal, which runs entirely round, and is terminated by a proportionate pediment, under which are two half pediments, indicating the lateral naves. Unity and simplicity run throughout all the ornaments, and a majestic effect is the result. The marbles are so happily selected with regard to their colours, that there is a perfect harmony, similar to the Strozzi chapel in Sant' Andrea della Valle, at Rome. It is now common to incrust the churches with Sicilian jasper and other precious marbles, but the eye does not find sufficient repose by such a distribution of colours.

He made the façade for the Zoccolanti friars to the church of San Francesco della Vigna, built by Sansovino, who also made a design for the façade, but that by Palladio was preferred.

It is entirely of the Corinthian order. The basement is a continued pedestal, on which rises four columns, projecting a little more than half their diameter, about 40 feet high, and supporting an entablature with a pediment. In the centre intercolumniation is an arched door, with a semicircular window above, divided into three parts. In the lateral intercolumniations are two large niches. Over the door, in the middle intercolumniation, runs an entablature, level with a smaller Corinthian order, which serves to decorate the ends of the two aisles of the church; but this is omitted over the niches. The side aisles have two half pediments, as in San Giorgio Maggiore. The whole of this much-admired façade is of Istrian stone.

In consequence of the dreadful pestilence of 1576, the Venetian senate ordered the erection of a simple temple; and Palladio built the church of the Capuchins, called *Il Redentore*, the Redeemer, at Zuecca. It has one nave only, 92 feet long and 46 wide, with three chapels on each side, a cross tribune, covered with a majestic cupola, in the centre. Behind the tribune is the choir, with two

sacristies, one on each side, and two round campaniles with winding staircases.

The church is entirely Corinthian; and a smaller order of the same kind supports the arches of the chapels: the architrave runs through the intercolumniations round the temple. All the altars are of matchless beauty and simplicity, except the great altar, which is a deformity of the last century. The façade is a rich Composite, with an arched door, and a pediment above; over this pediment is part of an entablature of a half Corinthian order, which adorns the wings of the façade, and forms on both sides two half pediments, which fall against the entablature of the great pediment in the centre. These three churches are not certainly exempt from faults; that of the Redentore especially, which has an attic above the pediment, with ancient pinnacles. A spacious approach of sixteen steps gives it an air of great majesty.

Near to this is the church delle Zitelle, supposed to be the work of Palladio; the plan of which is a perfect square, with the angles cut off, which produces the appearance of an octagon. It is covered with a cupola, and this figure was adopted, in order that it might rest more securely. But there is no reason why the façade should have two orders. The first corresponds with that in the interior of the church. To him is also attributed the church of Santa Lucia. But neither the one nor the other can be Palladian; the character, the dimensions, the proportions, all contradict the assertion.

Palladio was employed at the ducal palace at Venice; and he would have done something still more noble to the hall of the great council, which had suffered from fire, had his wish of building a new edifice from the ground been complied with.

For the arrival of Henry III. in Venice, who had abandoned the crown of Portugal to wear that of France, Palladio erected a triumphal arch, resembling that of

Septimius Severus, and designed a loggia, with ten Corinthian columns and pilasters at the flanks.

The finest ornament devised by Palladio for Venice was the bridge of the Rialto, the design of which is to be seen in his books on architecture; but the unfortunate state of the times involving the republic in serious wars, it was not carried into effect.

Nor was his design for the stone bridge over the Brenta at Bassano ever executed; he, however, erected one of wood, in a very ingenious manner.

In the town of Maser, in the Travigiano, Palladio built the magnificent palace for Marc Antonio Barbaro, brother of the celebrated Monsignore Daniel, patriarch of Aquileja, and translator and commentator of Vitruvius. This palace has a hall in form of a cross, with galleries, rooms, and porticoes on each side. The area at the back part slopes like the side of a hill, from whence springs a fountain, which forms a small reservoir, and flows in various directions for the purposes of convenience and pleasure. The principal façade is Ionic, divided into three spaces. The angular capitals have two faces, and are like those at the temple of Fortuna Virilis, now Santa Maria Egiziaca, in Rome: this practice with regard to the angles of the capitals, was always observed by our architect. Opposite the great gate of the garden is a half-circular piazza; in the centre is a fountain, very similar to that made by order of Julius III. at his villa in Rome, without the Porta del Popolo. Near this palace is a round temple, about 35 feet in diameter; it has a portico in front, the ascent to which is by a large flight of steps. This portico has four Corinthian columns and two pilasters, forming five intercolumniations: at the two ends are two arches. The capitals are of terra cotta, worked in olive leaves, and from the flowers of the abacus hang festoons, which form a beautiful ornament. In the centre intercolumniation is a door after the antique, which opens into the church. The interior cir-

cumference is divided into eight equal spaces by eight Corinthian columns. Between the four spaces in the centre are four circular arches in the walls; one for the entrance, the other three for altars. In the other four spaces are four beautifully ornamented tabernacles. A cupola of brick, with a lantern, encircled externally by steps, covers the whole church. Behind the great altar, which is opposite the door, are two small sacristies, with two winding staircases. This temple is a miniature model of the Pantheon at Rome, copied with all its beauties and defects, its arches on a circular plan, and interior cornices.

Palladio made the design for a casino, built by the Triasini on a hill at Meledo, in the country of Vicenza,—a design not calculated for a casino, but for a large house, with a variety of adjacent buildings; this fabric was never finished. He also built a noble palace at Montagnana for Francesco Pisani, a Venetian gentleman, with too contracted a door. We cannot ascertain what was the design sent by Palladio for the Escorial of Spain.

He made four designs for the façade of San Petronio of Bologna, which was begun in 1390 by Mastro Arduino, a sculptor and architect of Venice; one of three orders, two of a single Corinthian, with a pedestal under and attic above; the fourth is a mixture of Roman or Greek and Gothic: the latter predominates in the first order, and the second is an elegant Corinthian, with a pediment above. Neither of the designs proposed by Palladio for San Petronio is Gothic. One alone has internal vaults to lighten the weight over the arched order. In another, the pillars are in a bad taste, as they now remain. These designs are preserved in the library of the church, situated out of the great chapel. In the Ruini palace, now Ranuzzi, in Bologna, the north portico and façade are attributed to Palladio.

Palladio was sent for to Piedmont, where he laid out the ancient Parco Reale, now almost entirely destroyed.

He also went to Trento to rebuild a palace in that city, and did a great deal for the cathedral and pretorio at Brescia; they do not, however, appear like Palladian work. The public palace of the city is by Bramante.

The palace of the counts Valmarana, at Vicenza, is one of Palladio's most complete works. The façade has two orders of pilasters; each on a pedestal, which extends under the windows of the ground story: the larger pilasters are Composite, and comprise two stories; the smaller are Corinthian, and reach to the first story: each order has its peculiar entablature. Over the Composite is an attic with square windows, and statues above. It is evident that this combination of large and small pilasters, rising from the same level, and the intersection of the lesser entablatures by the large pilasters, is not the result of a pure taste: still worse is the arrangement of the Corinthian pilasters, which at the two extremities do not rise above the level of the first floor.

In his native city, where Palladio resided with his wife and children, he built a very convenient house, externally decorated with the Ionic and Corinthian orders, with an attic above painted in fresco. There is not the least doubt of this being the work of Palladio.

The palace of the counts Chiericati, on one side of the piazza called Isola, designed by Palladio, has two stories; the lower of the Doric, the second of the Ionic order. Under the first is a basement which surrounds the whole building. On the second story is a continued gallery with eleven intercolumniations. The five in the centre project forward a little, and on the ground story have a majestic flight of ten steps. The soffit of this loggia should not have been vaulted as it is, but should have had lacunariæ; the frieze has triglyphs and metopes. The windows of the second story have pediments, on the inclined planes of which are recumbent statues; over these are other windows.

In this edifice are a number of doors that diminish upwards, according to the system of the ancients.

In the same city, the Barbarano palace and the Port are the work of our architect, but not those of Caldagno and Pioveni, as Temanza has supposed. It is very possible that Palladio restored the palace of the counts of Schio, now belonging to the Signori Franceschini, at San Marco in Vicenza. On a beautiful hill, out of Vicenza, is the famous Rotunda del Capra, so called on account of the round hall built by Palladio in the centre, with four galleries answering to the four façades, a majestic flight of steps in front, and a variety of rooms, with four separate and convenient apartments. Besides this elegant edifice, there are innumerable others throughout the whole Vicenza territory. The Godi, Pioveni, Pojana, Caldagno, Tiene, Pisani, and other conspicuous edifices, possess here and there specimens of Palladian beauty. Without the gate called di Monte, on one side the street leading to the last-named rotunda, is a triumphal arch, forming an entrance to a staircase of 200 steps, leading to the Madonna del Monte Berico. The arch is a beautiful structure, but is it by Palladio? The same doubt exists with regard to the house and gallery in the garden of the counts Valmarana, at the Porta del Castello. These are all of a very noble character; so is also the Tiene palace at the Porta del Castello, but it is thought to have been built by one of the brothers, Tiene Marco or Adriano, both intelligent architects. Neither is the palace of the counts Porto at Vancimuggio, five miles from Vicenza, on the Padua road, by Palladio. At Padua, in the Borgo di Santa Croce, is a palace built by him; and it is astonishing that so small a compass should enclose so much convenience. A staircase in front leads to a small terrace surrounded by balustrades: there is a small hall, rooms, and a little church above, smaller apartments over the offices below; it is so rich externally, that it appears like a small temple.

The Palladian buildings, dispersed through various Venetian towns, are both numerous and beautiful: at Stra, for Bernardo; at Frata, in the Polisine, for Bandoero; at Fanzuolo, in the Trévigiano, for Emo; at Masera, for the counts Manini; at Piombino, for the Cornari; at Lisiera, for the Valmerana; at Montagnana, for the Pisani; at Motta, in the Friuli, for Zeno, and numberless others, are attributed to him. But it was sufficient for a fabric to possess any superiority, and it was instantly considered the work of Palladio; as in Rome, any thing superior was said to be by Michael Angelo, Raphael, or Bernini. The vulgar are desirous of honouring great men, and consider this the manner of doing it.

Palladio erected two theatres of wood, after the antique, for various temporary spectacles; one at Venice, the other at Vicenza. The Olympic Academy at Vicenza, of which this architect was a member, and one of the first founders, ordered him to build a substantial one; and he produced a structure so singular, that it formed one of the finest ornaments, not only of Vicenza, but of all Italy. This is the celebrated Olympic Theatre, built after the antique, with this variation only, that instead of being a semi-circle, it is a half ellipse, which Palladio adopted on account of the narrowness of the situation.

The proscenium is of stone, of three orders of architecture; the two first Corinthian, the third an attic, each variously ornamented. There are three front passages, and two at the sides; the interior of each of which is seen represented according to the rules of perspective. The orchestra, the podium, and the seats placed in front of the stage for the convenience of the spectators, all strictly resemble the structure of the ancient theatres. Over the top of the seats is a gallery curiously curved, following their form. This theatre was finished by Scamozzi; there is consequently a want of that florid elegance, and that

certain harmony between the solid and the light, which at once point out the work of Palladio: instead of this, there is a heaviness and a crowding of the members, which identifies Scamozzi. On a large tablet over the arch of the stage, is the following inscription:—

Olimpicorum. Academia. Theatrum hoc.

A. Fundamentis erexit.

Anno. M.D.L.XXXIII. Palladio. Architetto.

The count Giovanni Montanari has written a full description of this theatre. A doubt has arisen lately whether the platea should be covered or uncovered;—this question has employed the ingenuity and pens of the learned, but, I believe, has not yet been decided. Algarotti is of opinion that it should be covered, because such were those of the ancients, on the model of which this is built.

To Palladio is also attributed the famous theatre at Parma, which received its last touches from the hand of Bernini. The platea, or pit, is surrounded by a flight of steps, or seats, on which are raised two orders of columns, forming majestic loggia, the one Doric, the other Ionic. But this is, in fact, the work of Lionello Spada, a painter, and Giambatista Magnani, an architect.

Palladio died at sixty-two years of age, and, attended by all the Olympic academicians, was interred in Santa Croce, the Dominican church at Vicenza. He was of rather small stature, a good carriage, and lively countenance; animated and jocose, but respectful, particularly towards his seniors; modest, the familiar friend of all learned persons, and so perfectly consistent towards his workmen, that they received his instructions with affection and pleasure. He had three sons; the first Leonida, who began to assist his father in his profession; the

second Orazio, who applied himself to jurisprudence: these both died young; the third was Silla, who also studied architecture.

Palladio so well understood the theory of architecture, from his profound study of antiquity and of Vitruvius, that he was enabled to explain to M. Barbaro the form of the Latin theatre, to delineate exactly the Ionic volute, and to draw the figures of Vitruvius; all which the same Barbaro had engraven for the first time in 1556. He illustrated the Commentaries of Cæsar, with some learned interpretations, and forty-one copper plates, representing the quarters occupied by the armies, and the circumvallations of a city. He also studied and wrote much on Polybius. This work, which is yet unprinted, he dedicated to the grand duke Francesco of Tuscany, who received it very graciously. He compiled four famous books, forming a complete treatise on Architecture, which have been printed, reprinted, and translated into most languages. He also wrote copiously on theatres, amphitheatres, arches, termini, aqueducts, and on the method of fortifying cities and gates; but life was not spared him to publish the whole of these works.

The manuscripts were left to the senator Giacomo Contarini, his protector and friend, whose cabinet was enriched with rarities of every species of erudition.

This senator dying soon after, the designs of Palladio were variously dispersed. Many became the property of lord Burlington, who has published a volume on the ancient baths, of which there is only wanting the plan of that of Agrippa.

The public and posterity, the true judges of human merit, have awarded Palladio that fame which his various noble works so justly merit. The most cultivated nations of Europe study his books, and the English justly consider him the Newton of architecture.

The inclination of Palladio was decidedly for the

antique: he even studied ancient tactics, and so well understood them, that being one day in the presence of some gentlemen practised in military affairs, he made some galley slaves and pioneers perform all the movements and military exercises of the ancient Romans, without disorder or confusion. After the example of the ancients, Palladio always preferred constructing his edifices of brick, observing, that the ancient edifices of burnt earth, covered with composition, remained more entire than those of stone. It is true that edifices of covered brick are more durable than stone, because the bricks being more porous, receive the cement, and, binding all perfectly together, form one complete mass; whereas the pores of the stone being less, prevent this union. Besides which, bricks are lighter, and not subject to be calcined by fire.

With regard to the conveniences of Palladio's buildings, a great man has said, that the most delightful habitation was a French house, opposite to a Palladian. This is reasonable; not that his internal arrangements were made without discernment; on the contrary, he took many precautions, but, like other celebrated architects, he was obliged to conform to the manners and customs of his time. Architecture, in matters of convenience, must vary according to the manner of living. He made his arrangements with relation to the age in which he lived; he certainly could not foresee the taste of posterity; and could he have done so, and made it a consideration, he would have disgusted his contemporaries.

It is in the beauty of architecture that Palladio merits peculiar attention. Having always before him the noble style of the ancients, he acquired simplicity and majesty. He never used recesses or reliefs on the pedestals; he seldom sculptured the architraves; and carried his upper ornaments straight, and without projections. His doors, windows, niches, were simple, and their pediments never broken. He preserved the exact character of each order,

never loaded the members of the cornice, nor, without reason, introduced any new ones. He was extremely accurate in the setting out, or measurement, of his entablatures. He varied the proportions of the orders according to the nature of his buildings, and also the internal proportions of his rooms, halls, and temples, using the arithmetical, geometrical, and harmonic proportions. Amidst the various proportions which are found in the ruins of antiquity, he knew how to select the most perfect. His outlines are bold and easy; none of his buildings want character, and in them the grand, the elegant, and serious, are all used with equal success. He made use of the five orders as they might be required, but appeared most attached to the Ionic, and in it most closely followed Vitruvius. He always placed two faces on the capitals. In the Corinthian capital he attached the leaves to the drum, which makes it appear rather heavy. Instead of pediments to the first story, he sometimes placed three courses of quadrangular stones, which, diminishing towards the top, produced a very fine effect. All his cupolas were hemispherical.

There are many abuses occasionally observable in his buildings; but all those which are contrary to his principles, have evidently arisen from the execution: there were many which he could not superintend, and others which were finished after his death. There are also other trifling errors, scarcely worth noticing.

But there are defects of another kind, and we do not describe men, if we omit their defects; to obliterate the trifling blemishes attached to merit, would be unreasonable. In considering Palladio, we must always admire him as an illustrious man, but we are still sometimes reminded that he was but man.

He did not arrive at a sufficient degree of knowledge to discover clearly the principles of his profession. He had some glimmerings of the essence of good architecture,

discovered some abuses, but was not enabled to draw those inferences by which he might have corrected them. He studied rather to imitate the antique, than to examine if it were exempt from faults. Had he been more a philosopher, he would not, so frequently at least, have used the pedestal under columns; placed columns of various heights on the same level: he would have been less lavish of the pediment over doors and windows, nor on the inclined plane of these would he have placed recumbent statues. In some edifices he has suppressed the cornices in the middle, in others left the entablatures entire, and sometimes broken them with pilasters or columns: some of his rooms are without cornices. All this shews the architect acts by a dim and uncertain light. Nevertheless, Palladio is the Raphael of architecture, and most justly deserves to be studied above every other. His edifices were numberless, but he never was employed on magnificent and stupendous structures; these were rare, and fell to the lot only of the Michael Angelos and Berninis. Had an opportunity been afforded him, his majestic and simple style would have triumphed over every other. Of Palladio we may say with Pliny, "*Beatos puto, quibus datum est aut facere scribenda, aut scribere legenda: beatissimos verò quibus utrumque.*" Palladio is then more than blessed, since he said and did things worthy not only of being written and repeated, but also of being looked at with pleasure, and eternally studied and imitated. Vicenza is grateful to her benefactor, and is, perhaps, the only city that has rewarded her Palladio. A work of four volumes in folio, edited by Ottavio Bertolli Scamozzi, containing all the drawings and designs of Palladio's buildings, may be consulted, which does honour to our architect, to Vicenza, and to Italy.

SEBASTIANO DOYA,

(Born 1523, died 1557,)

Was born at Utrecht, in Flanders. He was employed by Charles V. and Philip II. in various fortifications, and designed, with great exactness, the baths of Dioclesian, engraved by the painter Girolamo Coke, and published at Anvers in 1558, at the expense of Antonio Perrenot, bishop of Arras. It is said, that falling ill, he employed the only remedy, abstinence: but there is no remedy always successful, for death is inevitable.

BARTOLOMMEO AMMANATI, A FLORENTINE,

(Born 1511, died 1586,)

AN illustrious sculptor and intelligent architect. He continued the Pitti palace,* of which he made the court,

* Filippo Brunelleschi, in 1435, commenced this palace for Luca Pitti, a rich citizen of Florence. It remained some time in an unfinished state, when it was sold to Eleonora, wife of Cosmo I., who purchased the neighbouring ground, and planted the Boboli gardens. About 1550, Nicolo Braccini, surnamed Il Tribolo, gave designs for finishing the palace, and Bernardo Buontalenti succeeded him. Finally, Ammanati, Alfonzo, and Giulio Parigi, completed it. It is regarded as one of the finest palaces in Europe, and is the residence of the grand dukes.

This building has served as a model for imitation to many modern architects; there is a great deal to condemn, as contrary to good taste in architecture. The details and proportions of the orders, introduced by Ammanati, are very beautiful.

surrounded on three sides by a portico of three orders of architecture, of columns in half reliefs: the first Doric, the second Ionic, the third Corinthian; the whole being worked in rustic, but much lighter than the façade. We cannot account for the greater part of the windows in this court having their pediments broken. The solidity of the arches above them is ingeniously contrived: the great space of the cornices is supported in the centre by the key-stones, which spread out more than the lateral ones; the impost, or architrave of the small order, does not in the least interrupt the regularity of the rustic work: the entablature is unbroken. At the extremity of this court, this architect formed a beautiful grotto, of an elliptical figure, whimsically ornamented with isolated Doric columns, and embellished with various fountains, niches, statues, and rich vaultings.

The bridge* of the Holy Trinity at Florence, destroyed by a terrible inundation, was rebuilt by Ammanati, and so nobly, that its superior has not been erected since the revival of architecture. At Rome he made a design for the college of the Jesuit Fathers; but the façade and court are all that now remain of his work; the rest has been entirely changed. This façade, although grand and imposing, is unhappy in the distribution and form of its windows; the doors are heavy, with awkward and insignificant corbels. The court is porticoed with two orders; the first Ionic, the second Corinthian, with small

* This bridge consists of three arches, the middle one 96 feet span, and each of the others 86 feet; the width of the piers 26 feet 9 inches; the clear dimension of the carriage and footways between the parapets is 33 feet. Alfonzo and Giulio Parigi, who assisted in constructing this beautiful work, left an account of the manner in which it was carried on. It remains in manuscript in the Florentine library. There is also a description of this bridge under the title, "Della vera Curva degli archi del Ponte a S. Trinita di Firenze," by Pietro Ferroni.

pilasters, at the side of the larger ones, which support the impost, on which rest the arches.

At Corso, for the Signori Rucellai, he built the large palace, which afterwards became the property of the Gaetani, and now belongs to the princes Ruspoli. The court is poor and small, and the design of the porticoes bad, the arches resting on the capitals of the columns. It is evident that the intention of the architect was spoiled by the bad execution of others. The façade is ill arranged with regard to the stories; the ground-floor occupies almost half the height of the edifice, and the remainder is given to the two other floors; the last of which has the windows too close to the entablature. Almost opposite this palace, on the Strada Condotti, Ammanati began another, of which the foundations only are seen. The palace of the marquess Sagripante, near that of the duke Altemps, is also his design.

Ammanati* composed a large book, entitled "La Citta," containing designs for all the fabrics belonging to a regular and well arranged city, beginning with the gates, then the palaces of the prince and magistrates, the churches, the fountains, the squares, the loggia for the merchants, the bridges, and the royal theatres.

This important work fell casually into the hands of the mathematician Viviani; it afterwards became the property of the senator Luigi del Riccio, who gave it to the prince Ferdinando di Toscana, and here we lose all traces of it.

* Ammanati first studied under Baccio Bandinelli, afterwards under Sansovino.

COLA DELL' AMATRICE,

AN architect, painter and sculptor, erected in the city of Aquila, a little distance from his native town Amatrice, the façade of the august temple of San Bernardino; and in the architrave of the first order is the inscription:—

Cola. Amatricivs. Architector Instruxit.

This work was begun in 1525, and terminated in 1542. Over the principal door, which is of the Corinthian order, are the effigies, in bas-relief, of the Madonna, and some saints kneeling; among which is that of San Girolamo da Norcia, with the inscription:—

Hieronimus de Nurcia. P. C. V.

who is supposed to have built the two laterals doors.

In the interior of the church are two mausolei; one contains the body of San Bernardino, and was made in 1505, at the expense of Giacomo Noter Nanni Aquilano: the other is of the countess Maria Pereyta Norenia, of the royal blood of Spain, wife of Pietro Lalle Camponeschi Aquilano, count of Montorio, and maternal grandfather of Paul IV. These two works are by Silvestro of Aquila, and Salvator of Arischia, both good sculptors, who executed the portico of Castel Nuovo, in Naples, and at Orvieto the famous devil, in the pediment of the cathedral.

VINCENZO DANTI, OF PERUGIA,

(Born 1530, died 1576.)

His family was one fruitful in illustrious men. He was a poet and painter, and so excellent a sculptor, that the statue of Julius III., which he cast in bronze at twenty years of age, is considered a model for the art. He was an architect of a lively genius; and his designs for the Escorial, made by order of the grand duke Cosimo, so pleased Philip II., that he earnestly entreated him to go to Spain to execute them; but his spare habit, and the tranquil life which he led in his own country, prevented him from doing so. He very ingeniously restored the fountain, which had become neglected at Perugia, and executed a number of other works. His brother Fra Ignazio, a Dominican friar, was a painter and mathematician. He painted the Vatican gallery, wrote the life of Vignola, made some discourses on the perspective of that author, and was finally nominated bishop of Alatri.

FRANCESCO, OF VOLTERRA,

(Died 1598.)

FROM being a carver of wood, became an architect. At Rome, he built the church of San Giacomo degli Incurabili, of an elliptical figure, the greater diameter being from the door to the high altar. Within there are two large arches, one at the door, the other opposite to it,

where is the principal chapel. At the lesser diameter are two other smaller arches, with recessed chapels. Between these arches and the large ones are four others smaller, which contain chapels, covered with hemispherical cupolas. An order of Composite pilasters continues throughout the church, with an entablature above, spoilt by its numerous projections. The roof is disfigured with acute triangular apertures, which answer for windows. These defects are not by Volterra; the church being finished by Maderno, who erected the façade.

This architect built the Lancellotti palace, the nave of the church della Scala, which has a stately appearance, but a variety of defects in the parts, as in the projecting of the entablatures and the carving of the pilasters. He gave the design for the façade of the church of Monserrato, of which only the first order is executed; it is Corinthian, with useless projections, and small ill-proportioned niches. The church of Santa Chiara is in the same taste. It would, perhaps, have been better if Francesco di Volterra had continued to follow his profession as a carver.

ROCCO LURAGO, A LOMBARD,

(Died 1590,)

WAS born at Pelsopra, a small place of Comesco. The palace Doria Tursi, in Strada Nuova, at Genoa, the work of the architect Lurago, so much admired by the citizens and foreigners, is an edifice more extraordinary for its immense size, and the abundance of marbles with which it is decorated, than for the purity of its architecture. In passing by Strada Nuova, the court, surrounded by galleries

and arches, with open staircases opposite, form a tout ensemble most pleasing to the eye from its very theatrical effect. It is, however, doubtful whether this arrangement is quite convenient, although it has since been so frequently repeated: being obliged to cross the court in order to gain the stairs; and after ascending them, to have an equal distance to walk in order to reach the hall, appears very inconvenient. The architecture of the court is of a rather harsh and meagre character, as is also that of the galleries at the sides of the façade; the first order of which is Tuscan, with rustic pilasters of Finale stone, and alternate courses of white marble, raised on too high a pedestal, of the same heavy character, and ill agreeing with the upper Doric order, which is lighter, and of fluted pilasters of white marble; overwhelmed, however, with an enormous entablature, with modillions like triglyphs. The larger windows of this second order are of a mediocre form; and those of the superior mezzanini, and of the inferior first story, are overcharged with whimsical heads, surrounded by strange ornaments. The principal, or state floor, is divided into large and beautiful rooms, but destitute of any modern conveniences. The private staircases are heavy, and the upper centre rooms almost uninhabitable, on account of their low ceilings, and the difficulty of looking out of the windows. It is, nevertheless, an edifice which surprises on the first view, and conveys an idea of something more than an ordinary magnificence.

By order of Pius V., he built at Bosco, the native place of that pope, the convent and church of the Dominican friars. This edifice so much pleased the pontiff, and his nephew, the cardinal Ghisleri, that they invited Lurago to Rome. He would not, however, remove from Genoa.

His pupil, Francesco da Novi, built the church of San Bernardo at Genoa, and another to the same saint at Albaro.

FRA GIAN-VINCENZO CASALI SERVITA,
A FLORENTINE,

(Died 1593,)

THE son of a dyer. He learnt sculpture of Fra Gian Angelo, a celebrated sculptor of Florence, and becoming one of the serving brothers of Maria, made a number of statues in various places. The great marble altar in the church of the Serviti of Lucca is all of his work, both with regard to the architecture, the statues, and the embellishments. He was sent for to Naples by the duke Ossuna, the viceroy, to discover some method of relieving the country of Capua from the stagnant waters, which rendered the air pestilential, and to sink some wells for the public use. Such undertakings are more important than raising Ionic and Corinthian orders. Fra Casali succeeded most happily, and was thence declared the royal architect. He constructed the present wet-dock of Naples. He afterwards built an enclosure for the exercise of the cavalry, without Porta Toledana, (perhaps Spirito Santa). By the duke d' Ossuna, this architect was taken to Spain, where he was most honourably treated by Philip II., who directed him to survey and repair the fortress of Portogallo; but while preparing to execute these commands, he died.

LOUIS DE FOIX,

A Parisian architect and engineer. He resided for some time in Spain, as some incorrectly say, to carry into effect the design of Vignola for the Escorial.

Louis de Foix was much admired in France, where he undertook to fill up the ancient canal of the Adour, near Bayonne, and to construct a new one for that port; which he executed with much ease in 1597. But his most curious work is the tower of Corduan, a rock at the mouth of the Garonne, six miles from Bourdeaux. In this situation, so full of falls, currents, and vortexes, this tower serves not only for a light-house, but also for a mark for ships navigating this dangerous sea. It was begun in 1584, and finished in 1610. Its form is round, 169 feet high, and in 1720 it was raised still higher. The ground-floor contains a large vaulted quadrangular hall, with a number of closets and wardrobes; under this are a number of vaults and ware-rooms, and above an apartment for the king. On the second story is a well arranged chapel, with the busts of Louis XIV. and XV. Over the vault of this chapel is a second tower, of less diameter, and above it the lantern, in which is the combustible matter to give light to vessels eighteen miles off. The fire having in the course of time burnt this lantern, one of iron was put up in 1727. The platform is 17 toises in diameter within the work; the tower of the ground-floor is 8 toises and a half without the work; to the first and second story 7 toises; the second tower 16 feet; the lantern 8. Throughout all Europe there is not so magnificent and elegant a structure as this Pharos. In it the Tuscan, the Doric, the Corinthian orders are used; pediments to the windows, and cupolas

at the top; noble apartments, with ornaments of marble both externally and internally. So horrible and almost inaccessible a place to be enriched with architecture and sculpture, is like decorating a hay-loft with the pictures of Correggio.

PIRRO LUIGI SCRIVANO,

A knight of Malta, and so expert in architecture, both civil and military, that he was deputed by Charles V., in 1534, to construct the new castle of Aquila. Between four large towers are the curtains, 24 feet thick, surrounded by a fosse, 70 feet wide and 40 deep.

This castle was considered at that time a prodigy of strength, and now it is but a mere toy. Thus it is that at one time men are looked on as giants, and the next age considers them as pigmies.

MAESTRO BATTISTA MARCHIROLO

BUILT and enlarged the public palace of Acquila, in 1573, for the reception of Madama Margarita d' Austria, natural daughter of Charles V., and wife of Ottavio Farnese, duke of Parma. The building is large, with a high tower at the angle; but it was not all rebuilt after the earthquake of 1703.

DARIO VAROTARI, A. VERONESE,

(Born 1539, died 1596,)

A nephew of Teodorico Varioter, a patrician of Argentina, who, on account of his heresy, abandoned his country and settled at Verona. Dario learnt painting under the celebrated Paul Veronese, and followed his profession both in Venice and Padova. At Dola he built a villa for the Signori Mocenighi; and, among various other buildings, erected a casino on the Brenta for the famous Medico Acquapendente, and the graceful Montecchia de' Caodelista, not far from Praglia and Padova. While painting in this casino, a sun-dial suddenly broke the first scaffold on which he was standing, and precipitated him on to the second, without doing him the least injury. This appearing to him a miracle, wrought by the Madonna del Carmine, whom he invoked at the moment of his fall, and his piety being of a most exalted and rational species, he immediately went to Padova, and took on him the habit of the Santa Virgine. Whilst performing his orisons in the church del Carmine he was seized with an apoplexy, which terminated his existence.

JACQUES ANDROUET DU CERCEAU

Is supposed to have been a French architect. By order of Henry III. he built the Pont-Neuf at Paris. He adorned this capital with a number of palaces, as that of Sully,

Mayenne, and the Fermes Générales. He also made the design for the great gallery of the Louvre, built by Henry IV. The style of this architect is somewhat harsh. A number of his works are printed, as, Various Pieces of Architecture; the most famous Edifices of France; the Roman Edifices; Perspective; and the Grotesque.

GIAN-ANTONIO DOSIO, A FLORENTINE,

(Born 1533,)

At the age of fifteen went to Rome, where he first learnt the business of a goldsmith, then studied sculpture, in which he succeeded admirably. He afterwards gave his mind to architecture; and, besides a number of edifices in Rome and elsewhere, he erected the noble chapel of Santa Croce, at Florence, for the Niccolini family. It is of the Corinthian order, and rich in marbles and statues. He also built the palace of the archbishop.

OTTAVIANO MASCHERINO, A BOLOGNESE,

A painter and architect, who died in the pontificate of Paul III. at eighty-two years of age. At Rome, he added to the pontifical palace of Monte Cavallo, the portico at the extremity of the court, with the loggia, and little façade of double pilasters. He also constructed the winding staircase, of an elliptical figure. For the prince of Santa Croce he built the palace which is now the Monte

della Pieta. He erected the church of San Salvatore, in Lauro, a Latin cross, with double Corinthian columns scarcely detached from the wall. The projections of the entablature, and the pilasters curved at the angles, have a bad effect.

The façade of the palace of Santo Spirito, which is simple and well divided, and that of the church of the same name, on a wide flight of semicircular steps, with two orders of Composite pilasters, with niches and squares in the interpilasters, and a beautiful pediment at the top, free from all projections and small parts, shew the architect an admirer of simplicity. His façade, also, to the church of La Scala is tolerable: it is of two orders, Corinthian and Composite. He also finished the façade of La Traspontina, which was begun by Salustio Peruzzi, son of the celebrated Baldassare. Although full of years, he could only be called an old man for the last ten days of his life, when he could no longer attend to his buildings: his mind continued vigorous to his death.

DOMENICO PAGANELLI, OF FAENZA.

P. MAESTRO, a Dominican, in 1583, conducted the water to the fountain in Faenza, and made trial of it in the square, as published, in 1719, by Carlo Cesare Soaletta, a patrician of Faenza, with some useful observations relative to the preservation of the water: but the appendix, on the manner of conducting it, is very absurd.

**PELLEGRINO PELLEGRINI, A BOLOGNESE,
CALLED TIBALDI,**

(Born 1522, died 1592.)

HE was surnamed Tibaldi on account of his father, a mason and native of Valsolda, in the Milanese, calling himself Mastro Tibaldo. He became a great painter; so great a one, that the Carracci called him their Michael Angelo reformed, because he softened down the terrific manner of that great man, using a fleshy and natural style of colouring, and treating his subjects with more simplicity. But how much did it cost Pelligrino to attain this perfection? It is related that, when at Rome, he was one day found, by Ottaviano Mascherino, without the Porta Portese, in an act of desperation on account of a picture, with which he was so dissatisfied, that he was determined to starve himself. Mascherino persuaded him, perhaps without much difficulty, to relinquish so absurd an idea, and advised him to devote himself to architecture. Thus Pellegrino followed his advice, and acquired so great a name, that he was declared architect of the cathedral of Milan, and first engineer to the state. The cathedral of Milan was begun in 1387, under the duke Giovanni Galeazzo Visconti, Enrico Zamodia, or Gamodia, a German architect, making the design. Others insist that Caporale, the commentator of the first five books of Vitruvius, built the cathedral of Milan, and the Carthusian monastery of Pavia. For the size, the beauty of the marbles, the quantity of sculptures, carving, &c. this temple is equal to the most renowned: but it is devoid of invention, and form; requiring also a correspondence of parts, and connexion: the members are weak, and too small. It

is a mountain of worked marble and other material brought from distant parts at a great expense, and confusedly placed one over the other, without the least taste. Pellegrino made the pavement in this temple, which is considered rather a fine work. He also gave the design for the façade, which was approved by San Carlo Borromeo, and commenced by Bassi. It is a mixture between the Gothic and the Greek styles.

Martino Bassi was also employed as architect at the cathedral of Milan, of which city he was a native, and vigorously opposed Pellegrino on four points. The first was relative to the level of certain bas-reliefs, which were to be placed over the north door of the temple; the second, to the baptistery; the third, to a small subterraneous temple called the Sкуроlo; and the last, to the choir. In the first place, Pellegrino wished the bas-reliefs to be composed of two sets of figures. In the second place, he wanted to make the baptistery of a square form, and the columns six diameters apart; with other absurdities to the temple and choir. Bassi opposed the most vehement objections, and asked the advice of Palladio, Vignola, Vasari, and Bertani. These great men condemned all the follies of Pellegrino, and approved the sentiments of Bassi, who published a work entitled "Contests on Architecture and Perspective." The answer of Vignola, with regard to the baptistery, is particularly celebrated. In order to support his ill-proportioned intercolumniations, Pellegrino proposed to introduce iron chains. Vignola replied, that buildings were not to be tied together in order to be supported—an observation which architects should never forget.

Whilst Pellegrini was occupied on these affairs, Philip II. king of Spain, sent for him to Madrid to paint the Escorial, to rebuild the old royal palace, and various other works. After a residence of some time in Spain he returned to Italy, with a fortune of more than 100,000 crowns; the

monarch presenting him, besides, with Valsolda, of which place he was a native, and raising that fief to a marquiseate.

Various are the edifices designed by Pellegrini at Milan; the church of San Lorenzo, with an octangular cupola of equal sides, raised on a basement of the same figure, but the sides unequal; the church of the Jesuits, with a badly decorated nave, and a façade of two orders, full of faults. Ancona boasts the famous loggia; Bologna the Poggi chapel and palace, now the Celesi; the church of the Madonna, near San Celso; and that of the Beata Virgine di Rho, and the court of the Institution, of the Doric order, with metopes of a double square in length.

"A proof of the great architectural genius of Pellegrini, is the very convenient house formerly inhabited by the suppressed company of the Jesuits. A more than mere irregular situation, surrounded by narrow streets, was the area presented to Tibaldi, though the society required vast and commodious arrangements. Such, however, was the ability of the architect, that in devoting the best part of the ground to a very elegant church, he did not omit the least convenience with regard to the other parts. Every difficulty disappeared before him, and in such a manner, that it seemed he had himself chosen the situation. Commodious offices, a large and light refectory, noble corridors, with excellent and well arranged rooms, a beautiful internal chapel, a large hall for recreation, and a magnificent library; an ample and commodious surgery, with a court and other conveniences, are unanswerable arguments that he not only had an exquisite taste in decoration, but that he possessed an uncommon genius, and a thorough knowledge of all that is required for the comfort and convenience of a great society.

"The building of the church is the most conclusive eulogium of the sublimity of his talents, and his singular knowledge of decoration and proportion. It is divided

into three naves. The large lateral chapels of the cupola are preceded by two others on each side, with smaller cupolas; as has also the other beyond the large chapel, opposite the small door which leads to the side aisles. The proportions between the three dimensions of width, height, and length, are not to be equalled throughout that city. The principal decoration consists of the shafts of the pilasters being encrusted with marbles, the base of which rests on the pavement at the presbytery, and the others on a simple plinth. What, however, is most astonishing, is the ingenious manner in which the principal entablature, with a majestic pediment, forming a portion of a circle, supported by six columns of black and yellow marble of Porto Venere, is continued over the great altar. These columns are each of a single block, and although lower than the pilasters, are beautifully proportioned, together with the architrave, frieze, and cornice, which is continued over the pilasters with admirable effect. The exterior façade is in equal good taste, and is, perhaps, judiciously carried up only to the first order, since the narrowness of the street would have prevented the second from being seen to advantage.

“ With regard to its solidity this church was somewhat unfortunate, though not in the superior construction, as a crowd of ignorant architects are desirous of making it appear. On account of some subterraneous defect, the foundations of the first pier inclined to the right, as you enter the cupola; and as Tibaldi had constructed it without any visible chains or ribs, the accident was attributed most unjustly to the want of these. Tibaldi, in vain, opposed this irrational censure. It was determined that the pier should be retained in the perpendicular by long and thick clasps of iron, surrounded by heavy circles of the same, and prejudicing the beauty of the church by making these bands apparent, which were not calculated to repair the defect: so that, after an immense expense, they were

obliged to have recourse to the only effectual remedy, that of strengthening the foundations of the unstable pier." This overwrought panegyric of the Genoese works of Tibaldi is from the hand of a native of Genoa.

DOMENICO TIBALDI, A BOLOGNESE,

(Born 1541, died 1583,)

A son and disciple of the last named Pellegrino, was also a renowned painter and architect, and, moreover, a great carver. He erected the chapel in the cathedral of Bologna, of which Clement III., on his return from the conquest of Ferrara, said, that Rome did not contain one equal to it. There are a variety of edifices in Bologna much to his credit, especially that of the Gabella, matchless in its kind; the small temple of the Beata Virgine del Borgo, on the Wall; the great door of the city palace, in which was placed the statue of Gregory XIII.; and, above all, the Magnani palace. This edifice is of two orders, without entablatures between, whence an harmonious unity results. It is rather diminutive, but from its manner of treatment appears large; and its court, although small, has all the effect of great space. This excellent architect died in the prime of life, and his body was interred in the church of the Nunziata, at Bologna, followed by a numerous family.

GIAMBATISTA CASTELLO, OF BERGAMO.

THE church of San Matteo, in Genoa, founded by Martino d' Oria in 1125, was entirely rebuilt in 1278, in the then prevailing taste, vulgarly called Gothic. The prince Andrea Doria, and his successors, had it entirely remodelled about 1560, in its present elegant manner. The architect, on this occasion, is said to have been Giambatista Castello, called *il Bergamasco*. It was decorated with painting by Luca Cambiaso. Whoever was the architect, this work may undoubtedly serve as a model in all similar cases. In it, all the lightness of the first design is preserved, stripped of those rude ornaments originally belonging to it, the character of which is still exemplified in the façade. The vault of the great nave is divided into two parts, and is ornamented with stuccoes on a gilt ground: the centre is occupied by a well painted oval. The form of the principal entablature is light, and projects but a very little, and is here and there enriched by painting. The smaller naves are in the same taste, and ingeniously adorned. The cupola is of an octangular form, with small windows at the base of the drum, flanked by little figures in relief, in various attitudes, and which appear to support it all round: it is ornamented with compartments of white roses, on a gold ground: if the fasciæ which contain them were a little less enriched with sculptures, they would have a better effect. The cupola and choir do not seem, with regard to the ornamental parts of the vaulting and walls, by the same author, and they, with the subterraneous crypt, are supposed to be the work of the celebrated statuary Gian-Angiolo Montarsoli; by whom are also the statues of the superior choir, and the sepulchral urn of Andrea Doria in the inferior.

The walls of the small naves are by an unknown hand of mediocre talents. The whole is far too excellent to be disgraced by the tribunes lately placed there, which are destitute of symmetry: they should also be relieved from the damp, which is gradually ascending, and has almost reached the roofs; where, if not stopped, it will speedily spoil the beautiful paintings, sculptures, stuccoes, and gilding, with which it is so elegantly adorned. Among the number of Gothic churches susceptible of improvement, that of Santa Caterina, of the Benedictines, after the example of San Matteo, might become one of the most beautiful of Genoa, being, in its general proportions, a master-piece. Such a restoration would facilitate the enlargement of the street between the church and palace of Rovere, now much too narrow, and unworthy of the superb Genoa, many of the buildings of which are in the very best taste.

The imperial palace at Campetto, the staircase of which is extremely bad, though the exterior decorations are respectable, appears to have been designed by Giambatista Castello. Between the windows of the upper state floor are painted some fabulous deities, as there are also in the portico, which is well set out, and finished with stuccoes. The first order of this façade is a continued rustic; the second has raised bossages, and windows with a level entablature of marble; and the third round medallions, and windows with beautiful marble jambs, finished in a good manner. The door consists of two fluted Doric columns, with a well-proportioned entablature above, which continues with a less projection over the two windows of the portico, supported by fluted pilasters, which together with the ornament of the windows, form a specimen of good architecture, now disfigured by modern embellishments.

GIAMBATISTA BERTANO, OF MANTUA.

A CELEBRATED architect, well versed in the study of the ancient edifices of Rome, and expert in perspective. Besides the letter which he wrote to Bassi concerning the disputes relative to the cathedral of Milan, there is another work of his published, on some obscure passages in Vitruvius, and particularly on the Ionic order. He was much esteemed by Guglielmo III. Gonzaga, duke of Mantua, who declared him gentleman superintendant of all the buildings of the state, and, in 1565, caused him to erect the church of Santa Barbara, with that noble campanile of four orders, in which is an inscription in honour of the architect.

BERNARDO BUONTALENTI, A FLORENTINE,

(Born 1536, died 1608.)

WHILE a child, the house in which he lived, being situated on the banks of the Arno, gave way, and his parents were buried in the ruins; he alone was saved, by falling under a vault, and was taken under the protection of the grand duke Cosmo. He was of a most lively genius, extremely clever in statuary and in civil and military architecture, having been much benefitted by Buonarroti and Vasari. He was an excellent miniature painter, and a great mechanic, and peculiarly famous for the making of fire-works, whence he was named Bernardo delle Girandole.

He designed the villa of Marignolle, now Casa Capponi : it is a small well-arranged palace, of three stories, has a beautiful Corinthian door, and balustrade before the windows, at proper distances from each other, and very well ornamented. He built the villa of Artimino for the grand duke, and the famous one of Pratolino ; the plan of which is so ingenious, that without courts, loggia, or other spaces, by which means architects generally give the necessary light to their buildings, every apartment is provided with sufficient. The machines for raising and conducting the water are extremely curious ; as are a variety of hydraulic organs and instruments, which have since served as examples to all Europe. This villa cost 78,000 crowns.

Buontalenti also improved the villas of Castello and Petraja, belonging to the grand duke, and greatly improved the garden di Boboli, designed by Tribolo.

For the grand duke he built a palace, called the Casino, behind San Marco ; elegant and simple, with doors and ornaments which are much admired. He also made the façade to the palace of the Piazza, in the Tuscan order ; it is beautiful of its kind. The celebrated gallery, in which the statues were also placed, the façade of the church of Santa Trinita, a palace for Acciajuoli, which now belongs to the Corsini, and the façade of the Strozzi palace, in Via Maggiore, are entirely by him, except the latter, of which he only executed the first story : it is rustic, with a large door and small windows, ornamented, or rather deformed, with broken pediments in the centre. Scamozzi erected the second story, of Ionic pilasters, between which are windows flanked with small Ionic columns, and over these are the small windows of the mezzanini.

In the same Strada Maggiore, Bernardo also erected the façade of the Palazzi Ricardi and Martelli. At Pisa he built the palace of the grand duke ; the façade of the

church de' Cavalieri, and also the palace at Sienna. The Tuscans are great admirers of the style of this architect, and even of his broken pediments, placed on one side like horns. It is true that he used these whims in the interior of edifices, but they do not, therefore, cease to be extravagances, to which il Buontalenti was much attached. He erected a number of fortifications; as at Civita di Tronto, in the kingdom of Naples, and at Porta-Ferraio. At Livorno he planned the Fortezza Nuova, and a number of bastions at Pistoja, at Prato, and at Florence, where he also constructed the fortress of Belvidere. He was engineer of all Tuscany, and raised bridges, embankments, and machines in various parts.

But his invention was most evident in curious machines and decorations for theatres, and sacred and public festivals.

He also invented a method of preserving ice and snow; and to reward him, the grand duke gave him, during his life, all the duties upon those articles. He was so much attached to him, that he commonly took him in his own carriage, not only to evening amusements, but about the city during the day. When some of the courtiers were criticising Bernardo's designs, he requested them to draw their ideas, as his memory was so frail he could only thoroughly understand their meaning on paper. This threw them into confusion, for they were not only unacquainted with drawing, but with the subject they professed to criticise. The grand duke was pleased with his stratagem, and laughed heartily at them.

Buontalenti was lively, kind towards his pupils, especially to those who were poor, but of superior genius, whom he treated with the utmost generosity. He was disinterested, and spent vast sums in models and inventions. He, however, had to endure much from the envious, who pursued him every where, and greatly embittered his latter years.

GIULIO PARIGI, A FLORENTINE,

(Died 1590.)

HE was son of Alphonso Parigi, an architect of ordinary practice, who, after the death of Vasari, finished the building of the Uffizj Nuovi at Florence. Giulio was a disciple of Buontalenti, and became both a civil and military architect, and acquired such fame in drawing, mathematics, and the mechanics, that he was selected to teach them to the princes of Tuscany. He gained great credit for his decorations for various festivals, as also in the architecture of the imperial villa of Poggio, the convent of the Augustine Fathers at Florence, and in that of La Pace, belonging to the Fathers of San Bernardo, without the Porta Romana. The Marucelli palace, which he erected at Florence, is of tolerably good architecture.

SANTI DI TITO,

(Born 1588, died 1608.)

WAS born at Borgo San Sepolcro, in Tuscany. He became a very correct painter, but his architecture was neither magnificent nor elegant, although he always attended to the proportions. He built a villa at Peretola, of an octangular form, for the Spini, and was employed at Casciano by the Corsini, and at Monte Oliveto by the Strozzi family. At Florence he built a house for himself, with

the door diminishing in its height. He made a staircase for the Strozzi palace at Florence, with which Buontalenti was disgusted. The palace he erected at Florence for the Dardinelli is of three stories, badly arranged, with windows of various sizes, some resting on consoles, and some not: all are ill decorated. He was admitted to the freedom of Florence.

GIAMBATISTA CAVAGNI, A NEAPOLITAN,

(Died 1600.)

In conjunction with Vincenzo della Monica, built the church and convent of San Gregorio Armeno, vulgarly called San Liguoro. The sacred Monte della Pietà is also attributed to Cavagni, and does him honour.

Dionisio di Bartolommeo is thought to have been a disciple of Cavagni. The church of the Fathers dell' Oratorio, called that of the Geromini, is by him. The façade, although of two orders, is good; the plan is a Latin cross, of three naves; the greater divided from the lateral ones by marble columns; on the capitals of which, most barbarously, rest the arches. This church, with the habitation for the Fathers, was finished in 1597.

About this time Giovanni Simone Moccia flourished in Naples, and in 1600 entirely rebuilt the church of Spirito Santo, which was then thought very beautiful, but it has been since much improved. It is to be regretted that the buildings of Naples are of so short a duration, from a fault in their construction rather than in the materials. In the new badly-arranged façade of this church, of the work of Moccia, the door only remains, which is flanked by two columns, with a disproportionate intercolumniation.

The interior is entirely changed, except in the design of the Corinthian columns detached from the wall, supporting an entablature, which runs uniformly without any projections round the whole ample area of the church.

DOMENICO FONTANA,

(Born 1543, died 1607,)

LEFT his own country, Mili, on the Lake of Como, at the age of twenty, to join Giovanni Fontana, his eldest brother, at Rome, who was studying architecture, to which Domenico also applied himself, having acquired the rudiments of geometry. The cardinal Montalto, afterwards Sixtus V. employed him to build the chapel of the Presepio, in Santa Maria Maggiore, and the little palace della Villa, which now belongs to the Negroni, near the same Basilica: but pope Gregory XIII. having deprived the cardinal of his income, thinking that his building was an evidence of too great riches, it was suspended for want of funds; but Fontana being attached to the cardinal and to the building, sent for 1000 crowns, which he had saved by his own industry, with which he was enabled to continue the chapel. This act of generosity made the fortune of Fontana. Soon after the cardinal Montalto became Sixtus V. and Fontana the pontifical architect. The chapel was soon completed, to the admiration of all. Its form is a Greek cross, with four large superb arches, on which rests an elegant cupola. It is ornamented with Corinthian pilasters, and a useless cornice, and projections that are still more so. Every thing is falsely placed from resting on the arches. The ornaments of the windows are extremely heavy, and the pediments, which

do not agree with the interior, are insufferable. We do not here speak of the various sculptures in this chapel; because our architect was not concerned in them, but with regard to the architecture of the two sepulchres, there are some great errors.

Within this chapel, under the altar in the centre, Fontana placed the Persepio chapel, which was in another part of the church; from whence he removed it entire, although old, and having arches, doors, windows, &c. The little palace, before alluded to, was also finished, and elegantly: it is of three stories, the first Doric pilasters, the second the Ionic order, and the third Corinthian. Fontana might have spared the two lower cornices. This villa was embellished with a variety of walks, statues, noble fountains, and another Palazzino, looking towards the baths of Diocletian. The first story of this edifice, with two orders of little windows, is not happy; much less so is that species of attic which is in the centre above, and so extravagantly high; that it has three orders of small windows, where one would have sufficed. At the side of this palace, and in front of a walk, is a light gate, with Ionic columns.

Sixtus V. was now desirous of raising in the centre of the square of St. Peter's the only obelisk which remained standing, but partly interred, near the wall of the Sacristy, where was formerly the Circus of Nero. Other pontiffs had had the same wish, but the difficulty of the enterprise had prevented the execution.

This obelisk, or pyramid, is of red granite, called by the ancient Romans *Marmor Thebanum*, (Theban marble,) on account of having been worked near Thebes, in Egypt, whence it was transported to Rome in the time of Cæsar. Of the immense number in Rome, this is the only one remaining entire; it is without hieroglyphics, 84 feet high, 8 feet 6 inches wide at the base, and 5 feet 6 inches at the top. One cubic foot of this granite weighs about

160 pounds; so that the whole weight of the obelisk must be somewhat less than 759,000lb. Of the manner in which the Egyptians and Romans moved these enormous masses we have no idea, and so many centuries having elapsed since such a thing had been done, this proposition of Sixtus V. was considered so novel, that a general assembly was called of all the mathematicians, engineers, and learned men from various parts of Europe; and, in a congress held by the pope, more than 500 persons presented themselves, bringing with them their inventions; some with drawings, some with models, others with writings or arguments.

The greater number were for removing it by means of an iron carriage and thirty-two levers. Others invented a half-wheel, on which the obelisk was to be raised by degrees. Some proposed screws, and others thought of carrying it upon slings.

Bartolommeo Ammanati, a Florentine architect and sculptor, sent expressly by the grand duke, presented himself before the pope, without either models or designs, and requested a year to consider it; for this he was most severely reprimanded by the pontiff. Fontana exhibited his wooden model, with a leaden pyramid, which, by means of a windlass and crane, was raised and lowered with the greatest facility; he explained the nature of these machines and movements, and gave a practical proof of their capability by raising a small pyramid in the mausoleum of Augustus, which was in a ruinous condition. After many disputes, Fontana's invention was approved; but, as he had not yet acquired a name of sufficient importance, the execution of it was committed to two architects of renown, Giacomo della Porta, and Bartolommeo Ammanati. These immediately commenced a scaffold in the centre of the square where the obelisk was to stand.

Fontana being justly displeased that his own discovery should not be entrusted to his execution, went to the

pope, and respectfully represented to him, that no one could so properly execute a design as the inventor. Sixtus was persuaded, and committed the entire direction of it to him. The architect then commenced his work with the utmost celerity. He dug a square hole of 44 feet, in the piazza, 24 feet deep, and finding the soil watery and chalky; he made it firm by strong and massive piles. At the same time he had ropes made, three inches in diameter, 1500 feet long, an immense quantity of cords, large iron rods to strengthen the obelisk, and other pieces of iron for the cases of the cranes, pins, circles, pivots, and instruments of every kind. The iron to secure the obelisk alone amounted to 40,000lbs., and was made in the manufactories of Rome, Ronciglione, and Subbiaco. The beams, taken from the woods of Nettuno, were of such a prodigious size, that each was drawn by seven pair of buffaloes. From Terracina elm was brought, for the casing; and shafts of Holm oak for the windlass, besides other timbers.

To move the pyramid, Fontana ordered a wooden carriage, widened the piazza, removed the wall of the Sacristy, to erect the windlass; and to prevent the ground from giving way, it being soft and marshy, in consequence of the great weight, he made a bed with two layers of timber, crossing each other in a contrary direction. On this foundation he placed the castle or carriage, which had eight columns: each of these columns was composed of so many thick planks, that they measured 13 feet in circumference. These were united together by thick cords, without screws, in order to be done and undone with greater quickness. The height of the beams were required to be 90 feet; and not any being of that length; they were placed one on the other, and united by iron bands. These columns were strengthened by forty-eight braces, and tied together on all sides. The obelisk was entirely covered with double mats, to prevent its

being injuted ; it was then surrounded by planks, over which were placed large rods of iron, and these embracing the thick part underneath, came directly over the four faces of the mass, which thus became totally encircled with these coverings. The whole pyramid thus weighed one million and a half pounds. Fontana calculated that every windlass, with good ropes and cranes, would be able to move 20,000 lbs. weight ; and consequently forty would move 800,000, and he gained the rest by five levers of thick beams 52 feet long.

So novel an apparatus excited the curiosity of all Rome, and of foreigners also, who came from distant countries to see what effect would be produced by this wood of beams, mingled with ropes, windlasses, levers, and pulleys. In order to prevent confusion, Sixtus V. issued one of his mandates, that on the day of its being worked, no one, except the workmen, should enter the enclosure, on pain of death, and that no one should make the least noise, nor even speak loud. Accordingly, on the 30th of April, 1586, the first to enter the barrier was the chief justice and his officers, and the executioner to plant the gibbet, not merely as a matter of ceremony. Fontana went to receive the benediction of the pope, who, after having bestowed it, told him to be cautious of what he did, for a failure would certainly cost him his head. On this occasion, Sixtus felt the difference between his regard for his own glory and his affection for the architect. Fontana, in terror, secretly placed horses at every gate, ready to convey him from the papal anger, in case of an accident. At the dawn of day, two masses of the Holy Ghost were celebrated ; all the artificers made their communion, and received the papal benediction, and before the rising of the sun all entered the barrier. The concourse of spectators was such, that the tops of the houses were covered, and the streets crowded. The nobility and prelates were at the

barriers, between the Swiss guards and the cavalry: all were fixed and attentive to the proceedings; and, terrified at the sight of the inexorable gibbet, every one was silent.

The architect gave an order that, at the sound of the trumpet, each should begin working, and at that of the bell placed in the castle of wood, each should desist: there were more than 900 workmen, and 75 horses. The trumpet sounded, and in an instant, men, horses, windlasses, cranes, and levers, were all in motion. The ground trembled, the castle cracked, all the planks bent from the enormous weight, and the pyramid, which inclined about a foot towards the choir of St. Peter, was raised perpendicularly. The commencement having prospered so well, the bell sounded a rest. In twelve more movements the pyramid was raised almost two feet from the ground, in such a situation that it could be placed on the rollers, and it remained firmly fixed by means of wedges of iron and wood. At this happy event the castle of St. Angelo discharged all its artillery, and a universal joy pervaded the whole city.

Fontana was now convinced that the ropes were better than iron bands, these being most broken or distorted, or expanded by the weight. On the 7th of May the pyramid was placed on the sledge—a more difficult and tedious operation than that of raising it, it being necessary to convey it over the piazza to the situation intended for it, which was 115 rods from where it then stood. The level of the piazza being about 30 feet lower, it was necessary to throw up an earthen embankment from one place to the other, well secured by piles, &c. This being done, on the 13th of June, by means of four windlasses, the pyramid was removed with the greatest facility on the rollers, to the place of its destination. The pope deferred its erection to the next autumn;

lest the summer heats should injure the workmen and spectators.

In the mean time, the pedestal, which was interred 30 feet, was removed: it was composed of two parts, the ogee and basement being of the same mass, and the plinth of white marble. All the preparations were made for this last operation on the 10th of September, with the same solemnities; 140 horses and 800 men were employed. The pope selected this day for the solemn entrance of the duke of Luxembourg, ambassador of ceremony from Henry III. of France, and caused the procession to enter by the *Porta Angelica*, instead of the *Porta del Popolo*. When this nobleman crossed the *Piazza of St. Peter's*, he stopped to observe the concourse of workmen in the midst of a forest of machines, and saw, admiring, Rome rising again by the hand of Sixtus V. In fifty-two movements the pyramid was raised, and at the setting of the sun it was placed firm on its pedestal. The castle disappeared, and the artificers, intoxicated with joy, carried Fontana on their shoulders in triumph to his own house, amidst the sound of drums and trumpets and the plaudits of an immense crowd.

In placing it upright on the pedestal, Fontana considered the method adopted by the ancients as the least difficult; which was to rest one end on two globes, then draw the point round, raising it at the same time, afterwards letting it fall perpendicularly on the pedestal. It is conjectured that this was the practice adopted by the ancients, because two dies alone were always covered with lead for a foot or more, and were moreover crushed at the extremities. Sixtus V. placed a cross 7 feet high at the top of the obelisk, which was carried in procession, and which made the whole height 132 feet.

For this undertaking Fontana was created a knight of the Golden Spur, and a Roman nobleman: he had a pension of 2000 crowns, transferable to his heirs, ten

knighthoods, 5000 crowns of gold in ready money, and every description of material used in the work, which was valued at more than 20,000 crowns. Two bronze medals of him were coined; and the following inscription was placed on the base of the pyramid by order of the pope:—

Dominicus Fontana,
Ex. Pago. Agri. Novocomensis.
Transtvlt. Et. Eredit.

But this inscription is so small, that those unacquainted with its being there would not observe it.

Thus Sixtus V. and Fontana have acquired so much glory from the erection of this pyramid; while the artists who worked it, and those who removed it such a distance, are lost in oblivion. That part of history which describes the works of Archimedes, shews us that in some things we are but pigmies, when compared with the ancients. But what is the value of these obelisks, for the working, transporting, and erecting of which so many rewards and anxieties have been created? All their worth consists in the difficulties surmounted. But from this species of vanity some advantages have certainly arisen; as the invention of machines—the employment of men—fame and riches to the artists.

In 1769 the count Marino Carburì, of Cephalonia, moved a mass of granite, weighing three million pounds, to St. Petersburg, to serve as a base for the equestrian statue of Peter the Great, to be erected in the square of that city, after the design of M. Falconet, who discarded the common mode of placing an equestrian statue on a pedestal, where, properly speaking, it never could be; and suggested a rock, on which the hero was to have the appearance of galloping, but suddenly he arrested at the sight of an enormous serpent, which, with other obstacles, he overcomes for the happiness of the

Muscovites. None but a Catherine II., who so gloriously accomplished all the great ideas of that hero, could have brought to perfection this extraordinary one of the artist. An immense mass was accidentally found buried 15 feet in a bog four miles and a half from the river Neva, and fourteen from St. Petersburg. It was also casually that Carburi was at the city to undertake the removal of it. Nature alone sometimes forms a mechanic, as she does a sovereign, a general, a painter, a philosopher. The expense of this removal was only 70,000 rubles, and the materials left after the operation were worth two-thirds of that sum. The obstacles surmounted do honour to the human understanding. The rock was 37 feet long, 22 high, and 21 broad, in the form of a paralleloepidon. It was cleft by a blast, the middle part taken away, and in the cavity was constructed a forge, for the wants of the journey. Carburi did not use cylindrical rollers for his undertaking: these causing an attrition sufficient to break the strongest cables. Instead of rollers he used balls composed of brass, tin, and calamina, which rolled with their burden under a species of boat 180 feet long, and 66 wide. This extraordinary spectacle was witnessed by the whole court, and by Prince Henry of Prussia, a branch from the great Frederick. Two drums at the top sounded the march; forty stone-cutters were continually at work on the mass during the journey, to give it the proposed form — a singularly ingenious idea. The forge was always at work: a number of other men were also in attendance to keep the balls at proper distances, of which there were thirty, of the diameter of five inches. The mountain was moved by four windlasses, and sometimes by two; each required thirty-two men: it was raised and lowered by screws, to remove the balls and put them on the other side. When the road was even, the machine moved 60 feet in the hour. The mechanic, although continually ill from the dampness of the air, was still inde-

fatigable in regulating the arrangements; and in six weeks the whole arrived at the river. It was embarked, and safely landed. Carburi then placed the mass in the square of St. Peter's, to the honour of Peter, Falconet, Carburi, and of Catherine, who may always, from her actions, be classed among illustrious men. It is to be observed, that in this operation the moss and straw that was placed underneath the rock, became by compression so compact, that it almost equalled in hardness the ball of a musket. Similar mechanical operations of the ancients have been wonderfully exaggerated by their poets.

In the erection of the other obelisks in the Piazza del Popolo, in Santa Maria Maggiore, and the Giovanni Laterano, Sixtus V. employed the cavalier Fontana.

This architect adorned the façade of San Giovanni Laterano, that is, the one opposite to Santa Maria Maggiore, with a Travertine portico of four arches of Doric pilasters, and a loggia above of the Corinthian order, for the Benediction. Fontana paid but little attention to this Doric: he doubled the pilasters at the angles in order to give greater strength, and on this account the metopes of the inter-pilasters are too long. Instead of placing the mutule under the cornice, he placed the dentels, which do not agree exactly with the Doric order.

On one side of this portico he built the superb palace, of three stories, for the use of the pope. The mouldings to the windows are clumsy, and the architraves too wide. The third story is further from the second than the second from the first; the arrangement should be precisely contrary. The windows in the frieze under the cornice, and the two rustic doors, are monstrous: although in itself the rustic work is extremely elegant, it does not look consistent in a building really majestic. In order to build this palace, it was necessary to remove the holy staircase, and place it in the Sancta Sanctorum, where Fontana added

some more steps for greater convenience, and made a façade, with arches and Doric pilasters. In this, which is a most deformed work, there is a confusion of triglyphs and metopes carried for the length of a mile: there are both dentels and mutules. These faults may have been occasioned by the absence, or after the death, of the architect, as we do not see them introduced in the book which Fontana published.

Sixtus V., who was always desirous of doing many things at the same time, employed Fontana on the Vatican library, who resolved to carry it across the Belvidere court, and thus spoil the most beautiful work of Bramante d'Urbino. This room was placed on a level with the two long corridors, between which it is enclosed. The ingress is by descending a step, and the egress to the side, in order to enter the opposite corridor, in which is the library, is by ascending. The architecture of this library, with the simple pilasters, which support a very clumsy roof, do not look consistent with an edifice of this nature. At the same time Fontana also began that part of the palace which looks towards the square of St. Peter's and the city, and which is the most conspicuous in that group of palaces called the Vatican. This edifice may be considered a companion to the palace of San Giovanni Laterano.

Our noble architect had also some part in the Quirinal palace, near the Piazza and Strada Pia. He likewise enlarged the Piazza, and removed to it, from the baths of Constantine, the two colossal statues and famous horses, placing them advantageously opposite the long street, which leads to the Porta Pia. Where this street crosses another of great length, called Strada Felice, he erected fountains at the four angles: they are too meagre for the finest situation in Rome, which required an ample and elegant square, arranged more magnificently. Here he also

built the palazzo Mattei, now Albani, which has since been enlarged: its architecture has nothing remarkable.

Fontana restored the two celebrated columns of Trajan and Antoninus, and built the Mendicant's hospital, now the Convitto di Sacerdote, at the Sistine bridge; and among his other works is the gate of the Cancellaria. He superintended the conduit of the Acqua Felice, which was brought from a mountain under the Colonna, a small castle eighteen miles from Rome; but in order to avoid the hills and vallies, the aqueduct is twenty-two miles long. The arches in some parts are 52 feet high; they are carried fifteen miles above ground, and seven under. Two thousand men were constantly employed in this work, and sometimes three and four thousand. In the square of the Baths, where this water first shews itself, he built a large fountain, ornamented in the centre-niche with a Moses, and at the sides with bas-reliefs, alluding to the Hebrews in the desert. This should have been a rustic work, and the water have issued from hills and rocks, and not amidst polished stones and Ionic columns, and a number of lions, which, neither in the order of nature nor by a miracle, spout forth water, or remain in the society of man. Artists always appear to have had great pleasure in converting lions into aquatic animals: here they spout water; at the foot of the Campidoglio they do the same; and finally, to the gutters of roofs they are made to fill an office by no means characteristic of them. "*Delphium sylvis, appingit fluetibus aprum.*" The façade of this fountain has since had an attic added to it, which is much too lofty.

Sixtus V. was desirous of converting the Coliseum into a woollen manufactory: Fontana made a design adapted to the ancient elliptical form of the amphitheatre; with four gates of entrance, and as many staircases, a fountain in the centre, galleries all round for the artificers, and

shops and rooms within. The levelling the ground on the exterior was begun, when the pope died; after which the design was abandoned.

While Fontana was occupied on a bridge of Travertine over the Tiber, at Borghetto, near La Marca, so many complaints were made concerning him, that Clement VIII. deprived him of the situation of pontifical architect, and required moreover an account of the money employed in his various buildings. The count Miranda, viceroy of Naples, sent for him to that capital, and declared him the royal architect and first engineer of the kingdom. We cannot account for M. Carrara, in his learned dissertation on the decay of marbles, making him preside over the Vellino nella Nera, from 1596 to 1601, under the same Clement VIII.

When Fontana arrived at Naples, 1592, he penned up various waters which had sprung in the Terra di Lavoro, renewed the ancient canal of the Clanio, vulgarly called Lagno, and conducted the water from Sarno to the tower della Nunziata, for the use of the mills at Naples. Under the viceroy, the count Olinarez, he began the Strada di Chiaja along the sea-shore, adorned it with a number of fountains, and raised the Strada di Santa Lucia, which leads to the sea, levelled the piazza of Castel Nuovo, and erected in it the fountain Medina, the richest in Naples. At the archiepiscopal gate he placed three shrines, with the statues, which are the monuments of the king Charles I., of Carlo Martello, and of Clemenza, his wife. In the archbishopric of Amalfi he built the altar of Sant' Andrea, and at Salerno that of San Matteo, with their confessionals under them, the descent to which is by a double flight of steps.

The greatest work which he undertook at Naples was the royal palace, by command of the count Lemos, viceroy. This palace is of three stories: the first is por-

ticoed, with Doric pilasters, the second Ionic, and the third Composite, with small pilasters, which have windows between them. It was intended to have had three large doors; the centre one, ornamented with isolated Doric columns of granite, from the isle of Giglio, was to have conducted to a rather small court, and the two lateral ones to two others. The principal façade is 380 feet long, the sides 260, and the height 80. In the façade there are twenty-one windows. The interior has been changed from the design of Fontana, principally in the staircase, for which the count Monterey substituted another, extremely large. It is, however, much admired, although its want of proportion is manifest; but the commonality, surprised at its extraordinary size, confound that quality with the idea of beauty. The disfigurement of the stairs has involved that of the hall. This palace has latterly had many additions made to it in situations where buildings should never have been placed, preserving the old palace, which is a perfect wilderness, and ought long ago to have been pulled down. It is a fatality attending Naples, that she should never have an entire edifice of good architecture.

Fontana also made a design for an enclosed haven to the tower San Vincenzo, with a pier 400 canna long; only 30 of them were done, and the remainder has never been added. He died rich and honoured at Naples, and was buried in the church of Sant' Anna of the Lombards, in a chapel of his own building, and in which his son, Cesare Fontana, who was declared his successor as royal architect, erected a monument worthy of his memory. Domenico Fontana has left a folio volume on the removal of the Vatican obelisk, and some other buildings erected by him in Naples and Rome.

His genius in mechanics was great — much greater than the purity of his taste for architecture. He did not preserve the proper characters peculiar to the orders: his

style was meagre and tame, nor did he avoid any of the various abuses then in practice. His inventions were grand; and the cavalier Domenico Fontana is worthy a place among the most distinguished artists. Cesare Fontana, just mentioned, who was also a cavalier, designed a variety of buildings in Naples, among which that of the public granaries is remarkable, capable of containing more than 2000 measures of corn. But the most stupendous work by this architect is the university or schools. This great building was begun in 1599, by order of the viceroy, Don Ferdinando de Castro, count Lemos, and a great lover of arts and literature. In the arrangements of the plan there is not much genius displayed, and still less in the façade, which is a long low line, with a pavilion in the centre, disproportionately high with regard to the sides. The decorations are clumsy and incorrect. It is pretended that the statues in the niches of the façade are antiques, and are likenesses taken of the family of Marcus Agrippa, and adorned some palace which this Roman personage had at Cuma: but it is also said that Ulysses was at Naples for no less a purpose than to teach Grecian literature. This was the dream of the father Orso, a Jesuit; and it is even recorded in an inscription over the door of the university. It is now intended to convert this edifice into an academy of science, with museums of every description, libraries, an observatory, a botanical garden, and whatever else may be necessary to place Naples on a level with the most learned cities of Europe.

GIOVANNI FONTANA

(Born 1540, died 1614,)

ASSISTED his brother Domenico in his various works at Rome. He was also architect of St. Peter's; and the palace of the Guistiniani princes, which possesses some merit, is supposed to be his design. But his greatest excellence consisted in his knowledge of hydraulics. He cleansed the Tiber at Ostia; settled some contentions which had existed from time immemorial concerning the Velino, between Terni and Narni; supplied Civitavecchia and Veletri with water, and conducted the Algida to Frascati to ornament the Belvedere villa; and also to the Villa di Mondragone, for the purpose of supplying some curious fountains. He restored and renewed the ancient aqueduct of Augustus, by order of Paul V., to receive the waters of the Bracciano, which discharges itself like a large river, by five mouths, above San Pietro Montorio, where he erected the magnificent fountain, similar to that of Termini. Ionic columns, on very slender pedestals, appear inadequate to support the lofty attic, and the heavy escutcheon containing the papal arms. He carried the aqueducts over the Ponte Sisto, to form the beautiful cascade opposite the Strada Giulia. In this fountain the columns are attached to the walls, producing a heavy effect. He also supplied the towns of Recanati and Loreto, and strengthened the supports and parapet to the cascade at Tivoli. He was sent by the pope to Ferrara and Ravenna, to repair the damages made by the Po in those provinces; and, while thus occupied, was taken ill; and, returning to Rome, died at 74 years of age. He was buried in the church of the Araceli.

FRANCESCO GRIMALDI

WAS born at Oppido, in the kingdom of Naples. His first work in that capital was the house of the Teatini, called Santi Apostoli, which was erected in 1590. His design was preferred before others for the construction of the chapel of the treasury, in the cathedral, though some have supposed the architect to have been the father Francesco Negro. Be it by whom it may, this extremely rich chapel was begun in 1608 : its plan, that of a Greek cross, 34 feet long, and 69 wide ; it has seven altars, and forty-two columns of Brocatello marble, with niches between them, adorned with statues : the architecture is solemn, and it is altogether one of the best specimens in Naples. The greater part of the paintings are by Domenichino, except those in the cupola, which are by Lanfranco. Here are preserved all the relics and silver statues of the numerous tutelary saints of the city : those of St. Januarius are the most favoured. One of these, a vial, which contains his blood, liquefies twice a year, on its being held up to the head of the saint. To the father Francesco is also attributed the church of Sant' Andrea della Valle, at Rome. In 1622 he made a design for the church of the Santi Apostoli, at Naples ; and afterwards built that of Santa Maria degli Angioli, at Pizzo Falcone, which also belongs to the Teatini, and is perhaps the best-proportioned edifice in Naples.

GIACOMO DELLA PORTA, A MILANESE.

THIS artist, who originally worked in stucco, studied architecture under Vignola; and becoming the architect of St. Peter's, he executed the idea of Bonarroti, in vaulting the cupola, which gives to modern Rome a superiority over the ancient city. In every age cupolas have been in use, as we see in the temple of Minerva Medica, and the Pantheon, at Rome. These, although sufficiently elevated in the interior, are flat and ill-built externally; which is also the case with that of Santa Sophia at Constantinople, of St. Marco at Venice, and the Agostino at Rome. Those of Pisa have the disagreeable Gothic contour, from which Brunelleschi has not departed very far in his celebrated cupola of the cathedral at Florence, having placed one ingeniously within the other. Michael Angelo made the design and model for that double cupola of St. Peter's, in which is united grandeur, beauty, and originality—the three greatest qualities of the fine arts. Sixtus V., who aimed at celebrity, particularly in the embellishments of Rome, commissioned Giacomo della Porta, first architect, and Domenico Fontana, to raise the cupola. In twenty-two months, 600 persons, working continually during the day, and sometimes during the night, completed it; and the world has never since seen its equal.

These two architects gave a little more height than was in the original design of Michael Angelo, both to the interior and exterior cupola, though it is said that they did not alter the design of the latter. Hence has arisen the idea that Bonarroti was himself incapable of making one more elegant than that of Brunelleschi over the cupola of Florence; the lantern of St. Peter's is also very inelegant,

particularly with regard to that corona of candelabræ over the entablature. It is, however, executed according to the model made by Michael Angelo, and which is carefully preserved in St. Peter's. The greatest defect in it, is its columns resting on the weakest part of the cupola.

It was then determined not to place statues over the columns round the drum; perhaps justly, to avoid too much weight and confusion. Sixtus V., however, placed seven ribs of gilt metal on the side of the cupola that is seen from the front; but they were afterwards removed, to be applied to some other use.

Della Porta and Fontana had the plan and elevation of the cupola delineated on the pavement of the church of St. Paul. These lines are now obliterated, the pavement being composed of irregular and badly united pieces of stone.

The interior diameter of the drum of the Vatican cupola is 139 feet, that of the Pantheon 142 feet 6 inches. From the principal entablature to the bye of the lantern 157 feet, of the Pantheon 148 feet; from the commencement of the drum to the top of the cross 284 feet; hence the lantern, with the cross, is as high as the Farnese palace: from the pavement to the drum is 154 feet. Thus the whole height, from the pavement to the top of the cross, is 438 feet. The height of the cupola at Florence is 400 feet.

Mathematicians have demonstrated that the catenarian is the curve capable of the most resistance for vaultings; because if a vault or arch be made according to the principles of this curve, all the parts support themselves by their own weight, without the assistance of cement. This curve is taken from a chain, or considered as a perfectly flexible thread, charged with an infinity of small weights, and suspended to a vertical plane at the two extremities: a sail blown by the wind makes the same curve. We refer the reader to the Bernulli, who were the inventors of

it, and to Frenier, who studied the construction and properties of it. The learned signor Marchese Poleni did not find the Vatican cupola an exact catenaria, but a little varying from it; he, nevertheless, declared it to be an excellent form: of this we shall speak hereafter.

Giacomo della Porta continued the buildings of the Campidoglio, according to the design of Michael Angelo, and erected the statues on the balustrades. He finished also the church del Gesu, according to the plan of Vignola. This church is decorated with double Composite pilasters, placed so close to the angles of the piers that there is not sufficient space for a well-proportioned archivolt. The pilasters which ornament the four piers of the cupola, and which receive the double arches, appear to have their bases and capitals mutilated. The exterior cupola is destitute of grace; it is too low. The drum is of an octangular figure, which is much less beautiful than the circular one. The façade is very simple, when compared with the interior of the church, which is much ornamented; the pilasters also are small for those within. There are a number of useless projections, and five pediments, one over the other, which are equally absurd. Its principal value is being of Travertine stone. But why was not the design of Vignola followed?

Giacomo della Porta also built the façade of the church of San Louis, of two orders, Doric and Corinthian, a common practice with architects of this time. In the same style are the two which he made for the Madonna de' Monti, and Santa Maria, in Via. The church of the Greeks, in the Strada del Babbuino, is of good form. The palace of the marchese Serlupi, next the Seminario Romane, was built by him. It is a stately edifice, but the windows are heavy, from being overcharged with ornament. This palace remained only half finished; the other half has since been added, and it has any other character

than that of a palace. The elegant palace Grottofredi, in the piazza of Venice, with three orders of architecture, is by him. The first order is Doric, the proportions of the frieze being altered. He also built the Niccolini palace, in the piazza Collonna; it is noble in its simplicity, but there are a number of irregularities in the unequal disposition of the windows, in their proportions and ornaments, and the rusticated sides are not consistent with the plain parts of the edifice: the door is not in the centre, and its opening is too large for the smallness of the columns placed at the flanks or jambs. He began also the Spada palace, at the Corso, opposite the column of Antoninus; but this has since been so deformed, that, for the honour of Rome, it ought to be destroyed. He had also the direction of the fabric della Sapienza; and to the Farnese palace he made the superior windows, with the gallery, looking towards the Strada Giulia, but which little accords with the rest. The majestic Marescotti palace is the work of this architect. He designed a number of fountains, at Piazza Navona, at Piazza del Popolo, at the Rotunda, at the foot of the Campidoglio, at the Madonna de' Monti; but they are for the most part trivial. Among the best, is that within the Campidoglio, in which is the statue of Marforio; and that of the Tartarughe, at Piazza Mattei, so much esteemed for its sculptures.

Finally, he designed the villa Aldobrandini,* at Frascati, which is justly called the Belvidere, and there erected the elegant little palace. Returning thence to Rome, with cardinal Pietro Aldobrandini, he was taken ill, in conse-

* This palace was commenced about 1598, and is reckoned one of the most celebrated in the vicinity of Rome. See "Choix des plus célèbres Maisons de Plaisance de Rome et de ses Environs, mesurées et dessinées par C. Percier et P. F. L. Fontaini."

quence of eating too much melon and ice, and being unable to proceed, was obliged to remain at the Porta San Giovanni Laterano, where he died in a short time, at the age of sixty-five.

VINCENZA SCAMOZZI, OF VICENZA,

(Born 1552, died 1616,)

RECEIVED a good education from his father, Giovan Dominico, who was accustomed to practise himself in laying down plans for cities and territories, and was also well versed in architecture. It is asserted that he superintended a variety of buildings in his own country and the adjacent villages, and that he made the excellent index in the work of Serlio, which certainly bears his name, though it appears to have been by his son. From his father, Vincenzo learnt architecture, and when not above seventeen years of age, made a design for a palace for the counts Oddi, which, although not executed, did him much honour. His real masters were the edifices then erecting in Venice by Sansovino and Palladio. Excited by the fame of these great men, he went thither, observed their work with attention, and thus put himself in the path which in time led him to surpass these artists. He particularly admired Palladio, though in the constant habit of speaking of him with little esteem.

While Scamozzi was at Vicenza, he studied Vitruvius attentively, and at the same time perspective with so much success, that he composed a treatise, divided into ten books, on the subject of theatres and scenes. He was then only twenty-two years of age, and had already acquired some fame. The canons of San Salvatore availed.

themselves of his abilities to open the lantern to the cupola of their church, which before was very dark.

In order to improve himself still further, in 1579 he went to Rome, where he studied mathematics under the celebrated father Clavio, and made exact drawings of the best buildings of antiquity, especially the Coliseum, and the baths of Antoninus and Dioclesian, which he published; but this is not a work of much value. He then went to Naples, to study all the relics of antiquity in that city and neighbourhood.

He returned and settled at Venice, and was intrusted, by the senator Marc Antonio Barbaro, with the completion of the monument to the doge Niccolò da Ponte, which Scamozzi erected in the church of Santa Maria della Carità, a work which may vie with any of the most celebrated. These increasing his reputation, he continued the library of St. Marco, which was committed to him, and had been begun by Sansovino. Scamozzi finished it most happily, and added to it the public museum.

He went to Rome a second time with the Venetian ambassadors, whose embassy was to congratulate Sixtus V. on his exaltation to the chair of St. Peter. On this occasion he gained much from the various opinions and inventions of many celebrated architects, relative to the raising the Vatican obelisk. But the great attraction, that drew Scamozzi to Rome, was the ancient monuments, which led him thither a fourth time.

On the occasion of the empress Maria, of Austria, passing through Vicenza, in 1685, Scamozzi was sent for, in order to direct the accustomed festivals. He arranged all the scenes in the Olympic theatre for the *Œdipus* of Sophocles, which arrangements were much to his honour. He made two designs for the great bridge of the Rialto, one of three arches, and the other of one arch only; but neither of these were executed, that of Niccolò da Ponte

being preferred. He was equally unfortunate in the church of the monastery della Celestia, built by him after the taste of the Roman Pantheon: it was scarcely begun, before it was destroyed, in consequence of some intrigue. He was, however, more fortunate with Vespasiano Gonzaga, duke of Sabionetta, by whose order he erected a theatre after the manner of the ancients, with the perfect approbation of the learned.

The famous fortress of Palma, near Friuli, is the work of Scamozzi, who had the pleasure of laying the first stone, in 1593, in the presence of the Venetian generals. He was afterwards chosen to carry on the new court of law, in the piazza of San Marco. In this beautiful work, he altered, with what advantage we cannot decide, the intension of Sansovino, and added a third order, which formed the second floor. He, however, did not carry it further than to the side of San Geminiano. Its completion was reserved for Baldassare Longhena, who succeeded him, and closely followed his model.

Scamozzi had formed an idea of writing a work on universal architecture; and requiring a variety of northern information for this purpose, he took advantage of an expedition of some Venetian ambassadors, and travelled with them, in 1600, into France, Lorraine, Germany, and Hungary. Thus enriched with a store of knowledge, he returned to Venice, and was immediately overwhelmed with the duties of his profession. A long catalogue would be occupied in an account of the public and private edifices, of every description, which he was commissioned to execute, not only in Venice, but in Padova and Vicenza, and in other places of the Venetian dominions. Over the grand canal at Venice he built the Cornaro palace, of three orders of architecture, Doric, Ionic, and Corinthian, but it is not executed according to the design ordered by the cardinal Federigo Cornaro. Near Lonigo, for Pisani, he built a square casino, with a rotunda

in the centre, and niches at the angles. The cupola of this hall overhangs the roof of the rooms which are round it: the façade has a portico of Ionic columns, not well arranged, and above is an incongruous pediment. The windows, also, of the casino, which he built for Cornaro, near Castel-Franco, in a place called the Il Paradiso, are badly disposed. That which he built at Padova for Molino, is better arranged. The Trissino palace, also, now called the Trento, which he erected in his own country, in a very confined situation, is a stately edifice, and merits attention; it is near the cathedral. On the Corso is another Trissino palace, also by Scamozzi, and finished under the direction of the noble Ottone Calderari. At Villaverla, in the street leading to the rich Tiene estate, he designed a beautiful fabric for the counts Verlati. He went to Florence, and raised the second floor of the Strozzi palace; and to Genoa, to superintend the Ravaschieri palace, which is of three stories; the first rustic, the second Ionic, and the third Corinthian. He was sent for to Saltzburg, by the prince bishop of that cathedral, which was erected after his design; the various designs which he sent to different places at the request of princes and great men, are immense.

Thus occupied, no time was allowed for the work before alluded to, on universal architecture. He had at first divided it into twelve books, he afterwards diminished it to ten, and published it in 1625, with a preface, which promised that number, but there are only six; these are the 1st, 2d, and 3d, of the first part, and the 6th, 7th, and 8th of the second. It is most likely that Scamozzi had also composed the remaining four books; but not having, perhaps, finished them, and anxious to publish those which were completed, he sent a mutilated work into the world, and which always remained so, the author dying in a few months afterwards, at the age of sixty-four. He was buried at Venice, in the church of St. John and

St. Paul. There a suitable monument was to have been erected to him ; but nothing was done, in consequence of the litigations arising from his will, in which he nominated as his heir an adopted son, Andrea Toaldo Scamozzi, of the Gregorj family, who erected one in the church of San Lorenzo di Vicenza, his native country, with a foolish inscription, which, among other things, says, that almost the whole of Europe was decorated with the buildings of Scamozzi. Nothing conveys more falsities than an epitaph, unless it be poetical compositions and orations, which abound with the most extravagant encomiums on those who have done little or nothing to merit them. Man generally loses sight of truth and justice whether he eulogises or condemns.

Scamozzi was a great architect, and of singular merit. His works are simple, majestic, and correct. His head was free from arrogance and pride, but vanity was a leading feature in his character ; and this it was that led him to clothe his treatise in a garb of such affected erudition, ill digested, and equally ill arranged. His sixth book, however, treating on the different orders of architecture, is a master-piece, and shews that Scamozzi was deeply learned in his profession. D'Aviler has translated it extremely well into French ; and Du Ruy has added to it many other matters of importance, drawn from the remaining books of Scamozzi.

Scamozzi made a drawing of the villa Laurentinum of Pliny, tracing it from what he had himself written in one of his letters. On the famous Scamilli Impares of Vitruvius, which has so vainly tormented the heads of the learned, Scamozzi composed a tract, which is, however, lost, together with a treatise on Perspective, and four books of the Universal Architecture.

And here we will take the opportunity of drawing a comparison on the proportions and arrangement of the

orders used by those celebrated professors and writers on architecture, Vitruvius, Vignola, Palladio, and Scamozzi.

PARALLEL.

THE TUSCAN ORDER.

THIS order* is only a more simple Doric; Vitruvius gives it a circular plinth, considering a square one not so consistent; the outlines of his capitals are bold, conformable to the order, and after the taste of the Grecian Doric, on the example of which the architrave is plain. The frieze is too low; it ought to indicate the ends of the beams, which were the origin of the Doric triglyph. The cornice, with its natural modillions, is altogether well formed, simple, and original. The cimatum is improper, and this alone has been imitated by Serlio and Vignola. The Tuscan of Vitruvius has served as an authority for the moderns.

Vignola gave it an outline fitting its character. The base was Vitruvian, that is, circular; the fillet is small, and makes a part of the base, whereas it should belong to the column. The shaft is smaller than that of Vitruvius† and the others, and is not consistent with the solidity of this order. The capital has an extremely good outline, but the astragal and lower fillet are too delicate. The archi-

* A very useful work, entitled "*Nouveau Parallèle des Ordres d'Architecture*," containing specimens of all the orders, has been drawn, engraved, and published at Paris, by Charles Normand, architect, and may be consulted as an illustration to our author.

† Serlio gives six, Vignola and Palladio seven, and Scamozzi seven and a half diameters to the Tuscan column.

trave is slight, and should not be smaller than the frieze. The cornice is well divided by a few large parts; the small square under the corona does not accord well with its great projection. The principal defect is in placing an ovolo for a cimatium. Vitruvius committed the same error.

Palladio gives three outlines, or profiles, to the Tuscan; the entablature of one is formed by two beams only; an arrangement too gross in architecture when deprived of its first rudeness. The members of the other are too minute, although copied from the amphitheatres of Verona, Pola, and various fragments of antiquity. The third is the best, having the Vitruvian capital, with very little projection, and a cornice with delicate mouldings.

Scamozzi is inferior to all in the division of his members. His entablature is too much loaded, and the column too light; the base is well divided.

This order might be improved by depriving the Vitruvian capital of some mouldings, using the Scamozzi base, and giving 2-7ths to the height of the entablature. It is calculated for rustic and grotesque work, and fountains. The shaft of the column may be rusticated.

DORIC.

AMONG the ancient Doric of Rome, that of the theatre of Marcellus is the most simple. The column diminishes from the bottom, and its diminution is so great, that there is no other corresponding example to be found among the Roman monuments; the columns being incased partly in the walls, it is not so evident as it would have been had they been isolated. The architrave and frieze are set within the line of the outer face of the column, that this great mass

of building may insensibly diminish; but the upper Ionic is the contrary. It is observable, that the Romans applied the Ionic abacus to the ancient Greek Doric. This, with the addition of the three square fillets under the ovolo, is an unhappy introduction. An example of this is seen in various fragments; also in a sepulchre near Terracina, &c. The undivided architrave is excellent, the frieze is proportionate in its height, of a module and a half, the capital of the triglyph included. The projection of the cornice seems too much, being greater than its height; this defect is more conspicuous when we consider it as an order placed under another. The inclination of the soffit would be more appropriate in the sides of a pediment; it is, however, objectionable in any situation, although many have adopted it, from an idea of its having a good effect. The small curve under the corona creates confusion, and is badly placed. The cavetto, which crowns this order, is proper, and is appropriately called the Doric cymasium; here it is, however, too large, when compared with the corona and other mouldings, some of which are extremely small. Notwithstanding the defects, this is the best arranged Doric of antiquity, and has justly served as a model for the most celebrated modern architects; who have, however, with equal reason, not copied it exactly. It might be easily improved, and then employed in simple edifices.

The Doric of Albano, described by Chambray, and which no longer exists, may be considered a bold and noble example, without the addition of any more ornaments. The capital and architrave have too many listels. The cornice is majestic, both in its small and large parts. The soffit is filled up with roses and drops, in the manner of modillions, a practice common in various monuments of Greece. The fluting of the triglyphs is stopped, as well below as above, and is consequently not natural.

The Doric of the Dioclesian baths, described by Cham-

bray, but of which there are no remains, has an entablature of so much richness and elegance, that, but for the triglyphs, it would form an Ionic. Altogether this may be considered as the most sumptuous of the Doric order; and, in the interior, might be used for extraordinary decorations in great festivals. The worked dentels, of which the antiquities of Rome furnish a number of examples, cease to be dentels, and are converted into a sort of fret ornament: they are therefore preferable to the true dentel, and may also be used in the Corinthian cornice under the modillions, where great richness is required. The cimasium of the architrave is delicate, and projects like that of the Albano Doric. The capital is too rich.

In the Doric of Vitruvius there is much simplicity, but also a little stiffness; but whether this be the fault of Vitruvius, or his commentators, we cannot say. The mutules of the cornice and their soffit are inclined, and the dentels are purposely omitted.

Vignola has composed two Dorics, one in imitation of that of the theatre of Marcellus, in which he has deviated but very little from the general admeasurements, only varying the dimensions of the members according to their proper proportions: a method he usually adopted in the selection of all his ancient outlines. He has reduced the cornice and architrave, to give a more stately effect to the frieze. His triglyphs do not project sufficiently to render the flutings of a proper depth. This defect, which is very visible in some examples, is not so in the theatre of Marcellus. If the metopes were required to be ornamented, the triglyphs should be made a little more in relief.

The other Doric was composed by Vignola from various fragments at Rome; two outlines of which Serlio has given us; and a more beautiful example than this has never yet been seen. It is much lighter than the first, but the

general admeasurements are the same. The base, from its simplicity, agrees with it much better than the attic, but it projects too much; on which account it is liable to injury. The capital has not the three small squares; but, altogether, it is richer than the preceding example. The architrave is improperly divided into two bands. The triglyphs are only slightly raised, as in the other, and their capital projects above them. The effect would be better without this projection, which shews the superior listel much above the metopes and the angles. This member should always form a part of the cornice and not of the frieze, because it has no connexion with the square of the metopes. The projection of these cornices of Vignola is too great; but they might easily be diminished by removing the useless listel under the soffits.

Palladio has treated the Doric with his characteristic simplicity; but, led by the current of opinion, he has placed an attic base under it much too elegant for so solid an order. He proposed various proportions, which he wished to adopt, without a base; but, more from a respect for Vitruvius and the ancients than from persuasion, he never had the courage to omit it. When the columns are on pedestals, and encased in the walls, he makes them more lofty; but such alterations should never destroy the proper character of the order. The column is contracted an eighth, which gives a solidity and consistency to this order. The cavetto under the projecting part of the cornice is improper. The modillions are omitted. This cornice is, therefore, useful in concaves and polygons, and where the modillions occasion an irregularity in the soffit.

Scamozzi calls this order Herculean, on account of the strength required throughout all its parts, and yet he makes it excessively rich and light. He would have an attic base, and almost more ornament than would be allowed in the Corinthian. The flutings, in number

twenty-four, have an Ionic appearance; they are not deep, in order that the plain surface may be more solid. The contraction of the column is too great for so robust an order, as is also that of the theatre of Marcellus, and of various other specimens of antiquity: but example must not prevail over reason; and Scamozzi might have spared his censure on Palladio's contraction, which is by far the most reasonable. The capital, instead of a repetition of small members, has a gola reversa, as in the Coliseum. Two others are named, one with small squares and the others with roses, like that of Vignola. His architrave is higher than the others, and rightly, that it may be stronger, and give height to that which, from the extreme diminution of the column, loses in width. The cornice is an imitation of that of the baths of Dioclesian, with the useless addition of a cavetto under the corona. The soffit is level, and the drops of a natural figure.

From an examination of the best Doric, ancient and modern, one might be composed exempt from all the above-mentioned defects; combining the stateliness of Vignola with the grace of Palladio, and, in the entablature, the peculiar character of Scamozzi.

In this rectified Doric, the height of the column might be equal to Vignola's, or eight diameters; remembering, however, that it is susceptible of variation by about a diameter, as in the other orders;—a spacious field, in which an able architect may display his abilities, according to the variety of edifices and situations,

Whenever it is requisite to adopt a base, that of Vignola is the most convenient, by diminishing the projections a third of a module, in order to prevent confusion. This base may, according to circumstances, be sometimes rendered more delicate, and should always be more simple than the attic.

The diminution of the shaft may begin from the foot, and,

following Palladio, be confined to an eighth, conformable to the character of this order, which must have the appearance of strength in all its parts, particularly in the columns. The shaft may have channels, which should not exceed twenty, and these may have fillets or not.

In the capital, the usual outline may be preserved; observing always that the projection must not be greater than that of the base, in order that the columns should not touch one another, but have a distance, or interval, of two or three minutes.

The architrave must always consist of one face; the frieze must be sufficiently raised to prevent the projection of the architrave from concealing a part of it, and making the metopes appear as if oblong. The channelling of the triglyphs and the drops must be natural; and the tenia, both above and below the triglyphs, should have no projection.

The cornice with the modillions should not be so high or so projecting as that of Vignola, nor should the cyma-sium be wanting, although disapproved by him.

The Doric soffit, as it has been hitherto used, does not appear in unison with the beautiful arrangement of this order; abounding with small listels, squares and oblongs, rhombs, triangles, with a disagreeable multitude of heavy drops, and fulmine, the very name of which is terrific. That of Albano is treated with more solidity; and its only objection are the little oblong compartments containing roses, which, however, are distinct, because they are advanced to the very edge of the corona.

In the ornaments of the soffits, an excess of parsimony would be preferable to a superabundance, because, not being much lighted, and seen from below or underneath, a crowded and confused effect is produced.

To render the compartments or divisions of the planceer square, the modillions must commence immediately over

the frieze, as was practised by M. de Veau in the Composite of the Thuilleries, which produces some regularity in the soffit, a greater depth of shadow, and a more natural effect.*

IONIC.

OF the four orders which decorate the superb mass of the Coliseum, the Ionic has the best proportions, both as a whole and in its principal parts. The base is lower than usual, and its small projection is commendable, as it does not overhang the inferior parts of the pedestals. The shaft diminishes from the foot, and its diminution is 10 minutes, — a medium between the general diminution, but without any relation to the Vitruvian eighth, while the lower Doric only diminishes 4 minutes and a half. The whole of the capital is well formed; its volutes may be said to be merely sketched, while the Doric below is more finished, and the Corinthian above still less expressed than the

* The specimens of Doric above cited are all taken or designed from Roman examples, and were applied by the architects of Italy to the decorations of those splendid buildings raised after the restoration of the arts, and which have long held the world in admiration. The true, or Greek Doric, is by no means adapted to any other purpose than to the elevation of a temple; however it may be necessary, for the sake of continuing the parallel, to state the proportions of the latter, drawn from the best examples of antiquity. The column is six diameters in height, has twenty flutes without fillets, diminishes a fourth, and has a capital of half a diameter in height. The entablature is a fourth of the order, and is divided into four equal parts; the upper one is given to the cornice, and the others divided equally between the architrave and frieze. The inner edge of the angular triglyph is placed in a vertical line with the axis of the column, the metopes are square, the column has no base, but rests upon three steps. The best examples are those of the temple of Theseus and the Parthenon. j

Ionic; a well-arranged gradation in so colossal a work. The architrave, frieze, and cornice, augment in height as they ascend in the building; a rule used by Vignola. The faces of the architrave are inclined inwards, which rule is not followed with the corona or dentels above, nor does it agree with the doctrine of Vitruvius. This inclination is not observable in any other of the ancient monuments, either in the entablatures, the imposts, the archivolts, the pedestals, nor in the interior and exterior. The practice has been embraced by the moderns, to increase the projection of the various profiles, and to render the parts more or less distinct; an unfortunate expedient. The frieze, also, in the foregoing example, is not plumb with the shaft of the column; which is contrary to the Doric in the theatre of Marcellus. The outline of the cornice is by no means correct; there is not sufficient harmony in its members, and it too closely resembles that of the Doric.

The Ionic of the theatre of Marcellus has a simplicity and grandeur conformable to the situation and mass of the edifice, but not to the character of the order, which should be between the simplicity of the Doric and the delicacy of the Corinthian. The base is higher, and projects more than that of the Coliseum. The shaft is as much diminished, but the contraction commences at about a third. The capital is more finished and higher than the antecedent: its abacus is also increased. The faces of the architrave incline forward, and the inclination is directly towards the shaft of the column. The receding of the frieze is also greater than in the antecedent; the cause of this is the placing several orders over each other; this is not the case in the inferior order of the same edifice. The dentels correspond exactly with the ovolo and the centre of the column, an exactness not common in antiquity. The projection of the cornice is much less than its height, or

that of the Doric below; whereas it should be quite different, in order to produce a unity in the edifice, and to protect it the more securely from injury or rain.

The Ionic of the temple of Fortuna Virilis is a model of the true Ionic character, both in its general relations and in the distribution of its ornaments: it is not, however, without its faults, from which it was purified by Palladio and Chambray, who accommodated it to their tastes. The column diminishes an eighth; if it were a seventh, according to our method, it would be more adapted to the half solid character of this order; it commences from the foot, and its twenty-four channels are well imagined. The angular volute is similar to that of a vestige of antiquity in Ionia. The capital appears entire on whichever side it is looked at. The moderns have done rightly in making the angles of the volutes equal, in imitation of those at the temple of Concord, and other fragments mentioned by Piranesi in his "*Magnificenze de' Romani*." The principal parts of the entablature are not well arranged. The architrave is low, its faces small, and almost equal. The frieze is also low, and appears more so from being ornamented. The cornice is too high, and does not project sufficiently. The entire disposition of the mouldings is very proper, but they are not harmonious in their relations. The cymasium is too large, the corona too low, and almost equal to the goletta above it. The dentels do not correspond with the rest of the ornaments, some fillets are too small, some too large: that above the corona is useless, as is also that attached to the frieze, as well as the cavetto above the dentels. The ornaments are not one over the other; and the lions' heads, of which Vitruvius speaks, should be corresponding with the level of the columns. The outline of the architrave is monstrous, and the fascias very much inclined. This inclination, which is often observable in the parts of the architrave, were given to them that the frieze might not be increased in thickness, which other-

wise would extend almost beyond the abacus of the capital. The reason of the great thickness given to the frieze was, perhaps, necessary for the better support of the parts above, as in the Coliseum and the theatre of Marcellus, or the better to shew the ornaments, as in this: but whatever may have been the reason of the ancients, the effect will always be disgusting, and contrary to the appearance of solidity.

The Ionic of Vitruvius has nothing particular, except a heavy base called Ionic. It has, however, as well as the Corinthian, the attic base, but projecting excessively.

In this order, Vignola has used the general relations of the orders above referred to. His capital is the ancient, but in his buildings he has commonly practised the angular volute. The principal divisions of his cornice are after that of the Coliseum, that is, they increase as they ascend. Although the architrave has three faces, it is very justly exempt from decorated astragals. The frieze is higher than the architrave, as it should be only when ornamented. The cornice is like that of Fortuna Virilis, but without its defects. In short, Vignola's entablature is in the most perfect taste. The channels are terminated at the bottom, in imitation of those of the Sibyls' temple at Tivoli, and many others of the Grecian Doric; but they were never practised by him, being unnatural. The base is Ionic, which, from a servile respect for Vitruvius, was adopted by Serlio, Barbaro Catanio, Viola, Bulant, and many other of his followers.

Palladio has employed the attic base, but with one astragal more, to distinguish it from that which is improperly applied to the Doric. His capital is similar to the ancient, and to that of Vignola, but, perhaps, has better relations. The architrave is Corinthian; and the convex frieze too small. The outline of the cornice is excellent; it has suitable modillions, similar to those of the temple of Concord, notwithstanding the authority of Vitruvius,

who makes the dentel the essential characteristic of the order. The only defect of this cornice is, having so delicate a cavetto placed under so great a weight. The whole entablature is a fifth of the order. It would have been better had this approach to the Corinthian been omitted, and the peculiar characters been left more distinct. The modillioned cornice appears, from its solidity, more suited to the exterior than the interior, contrary to that of Vignola.

To make an elegant and perfect Ionic, the Vignola proportions should be adopted to the Palladian outline for the exterior, and those of Palladio to the outline of Vignola for the interior; and by adopting the medium proportions of these two great men, a good effect cannot fail of being produced.

In his general relations, Scamozzi approached those of Palladio; as also in the base, which he covered with ornaments. He distinguished himself in his capital, which, from its angular volutes, may be easily employed in any figure. His cornice is small, and composed of so many small members that it appears Corinthian. He gives a fillet to the dentels, and would have the modillions adopted in large edifices, perhaps to obtain greater projections and more shadow; but his modillions being small, they certainly do not produce a good effect.

From the Ionic specimens above cited, a rectified one might be produced; the column nine diameters high, and the entablature two-ninths, which is the medium between the Doric and Corinthian. The shaft diminishes from the foot, and its diminution should be a seventh; it would thus be more delicate than the Doric, which is an eighth, and stronger than the Corinthian, which is a sixth; if channels are required, they should be twenty-four in number, and gracefully carved. The Scamozzi capital has the abacus longer, in order to cover the volutes; and a flower, or some leaves, to conceal the vacuum left by the volutes. The architrave may be equal to the frieze. Tha.

cornice higher or lower, according to the use for which it is destined. The modillions, for example, should be of greater height than the dentel band, in which case the dentel is not to be cut; and this is still more necessary for the sake of simplicity. The first cornice may be used to crown great edifices on the exterior, and in the last story; the second may be less, because used in the most inferior stories, and in the interior; and the third still less, to ornament doors, windows, and the interior of apartments. Thus, convenience and taste should combine in selecting from these cornices, which have been used both by ancients and moderns of the best taste. An Ionic capital might be formed without volutes, the origin of which we cannot account for.*

CORINTHIAN.

THE Corinthian of the frontispiece of Nero has the attic base higher than usual, perhaps for the convenience of situation or the quality of the edifice, it being supposed that this frontispiece made a part of the temple of Jupiter

* Vitruvius reports, that the Ionic capital was made in imitation of the curls in the head-dress of females; but more probably they were taken from the horns of rams, from the spiral forms of some sea-shells, or the cornia ammonis, which they more resemble. The dentels in the cornice are said to represent the ends of the smaller timbers to which the covering tiles were affixed. The height of the Ionic column, as used by the Greeks, was generally eight diameters, and the shaft was cut into twenty-four flutes, with as many fillets. The entablature was two diameters in height, but in works of magnificence it ought not to be less than a fourth of the height of the column. It is divided into five parts; two are given to the architrave, the remaining divided again into five, three of which are given to the frieze, and the remaining two to the cornice. The whole height of the capital is three quarters of the upper diameter; and that of the base, including the plinth, half a diameter.

on the Quirinal. The fillet under the upper torus projects almost as much as the member itself, to avoid its being concealed on a near view. Serlio gives a rule for altering the fillets, according to the position of the base, whether above or below the eye, in order that all the parts should be visible. The shaft no longer exists, but Palladio tells us that the entablature is a quarter of the order. The pilaster still remaining is conjectured to have been one of those at the angles of the temple, because it is diminished to receive the architrave, without allowing the soffit to overhang, as in the Pantheon. This pilaster is plain, as were most probably the columns. The leaves of the capital rise out of the shaft, and their number is greater than usual, producing a degree of confusion, as in the pilasters of Palmyra. The entablature, from the small number of its parts, is the most simple of all the Corinthian cornices; and has a surprising majesty, well corresponding with the grand mass which it crowns. The architrave, equal in height to the frieze, has two fascies; but the three ornamented mouldings in the cymasium produce confusion; the other ornaments are distributed with wonderful taste. The rich frieze corresponds with the grandeur of the whole. It is to be observed, that the ground from which the scroll is relieved is not immediately over the architrave and shaft, the ornamental foliage projecting only to that line.

The cornice is composed of three large and necessary parts, with which, however, their small mouldings and minute ornaments do not agree, but rather detract from the grandeur of the whole. It is nevertheless true, that an ornamented moulding, however small, makes more separation than another larger and plain, because the latter does not receive so great a quantity of shadow as the former. The modillions, as in many other ancient edifices, do not correspond with the centres of the columns.

Palladio gives an account of another profile similar to

this superb one, which he supposed was the temple of Mars; but there is nothing to point it out to us, nor does Deyedetz mention it.

From this species of entablature the modern architects have copied the one characteristic of the Composite order, although the ancient Composite has only a Corinthian entablature. But if this entablature has been taken away from the Corinthian, as being too strong, why should it be insisted that the Composite order is the most slender? Scammozi alone has ranged it under the Corinthian, at the same time giving it a more minute cornice than that order.

The real use of this entablature is to crown the buildings erected after the Corinthian or Ionic style, whether the orders are used or not.

The portico of the Pantheon presents the best proportioned Corinthian of antiquity. Its base is the usual ancient Corinthian, too much loaded with small members, and exposed to injury. In the capital, the abacus is an eighth instead of a sixth, which is generally given. The leaves of the olive project more than in any other example; but they are extremely well worked, as are also the capitals of the interior of the temple. The entablature is a fourth of the height of the column, the usual practice of the ancients. The cornice has small and very distinct members: the corona appears small; and the modillions are not plumb. The dentel band is plain, as it should be.

The Corinthian of Jupiter Stator in the Roman Forum, is an example of the most exuberant richness and exquisite taste; if the frieze had also been ornamented, confusion would have been produced. The proportions are majestic; the mouldings harmoniously disposed; the ornaments distributed with the greatest regularity, both with regard to themselves and to the general arrangements, producing an effect rarely to be met with.

The base is the ancient Corinthian, with the addition of an upper astragal, but the composed attic, as used by Palladio and Scamozzi, is always preferable. The contraction is a seventh, and commences at about a third of the height. The shaft has twenty-four flutes. The capital is the richest among the Roman remains: it is most beautifully worked, and its leaves do not swell beyond the shaft. The lower leaves are olive, and those which adorn the abacus are acanthus. It is singular, that in all the antiquities of Italy, the middle fascia of the architrave is ornamented, and the other two plain, as if intended as foils, to shew the beauty of the former to more advantage. We have a similar example in the ruins of Palmyra, where, however, the upper fascia is the one ornamented. The lower fascia is inclined inwards, and gives an idea of solidity, although that portion placed on the capital is almost as wide as the shaft of the column. The cornice is rather too lofty, and somewhat defective in its projection. It has two ovolos equally ornamented, but at a distance from each other, and well situated. Those of Jupiter Tonans are nearer each other.

In the temple of Peace there are very unfortunately three. In cornices are often found a tiresome repetition of two or three similar mouldings, as golæ, reversæ, or ovoli. To avoid this, they should be situated at some distance from each other, at different heights, and decorated with various ornaments. The soffit of the cornice of Jupiter Stator is ornamented, as is also the corona, with a variety of channels. This causes confusion when looked at from underneath. The cornice of the temple of Antoninus and Faustina, where the soffit is plain and the corona ornamented, has a much better effect; and where the soffits are enriched, the coronas should never be so.

Vitruvius does not give any proportions to the base or entablature of this order, nor any characteristic distinct from the Ionic. To the capital alone he gives one diameter,—a

practices always observed by the Greeks. The outline of the entablature is of a medium character, and therefore more adaptable to the Ionic. It is without modillions, which, however, Vitruvius mentions as belonging to the order.

Vignola professes to have formed his Corinthian from that of the Pantheon and of Jupiter Stator, and gives a reason for the propriety of the modillions, and the correspondence of all the parts with them. The compartments of his soffit are square, and he has sculptured the dentile as in Jupiter Stator, and not as in the Pantheon, where the dentile band is uncut. The general division of the entablature is good, the architrave equal to the frieze; but the cornice projects too much. The height of the entablature is a quarter of the order, whilst, according to the Corinthian character, it should be only a fifth, as Palladio and many others have made it; but both have their advantages. The Vignola entablature produces a magnificent outline, and is consequently peculiarly fitted to crown the exterior of edifices, especially when there are other orders beneath it. That which is composed of smaller parts is more fitted for the interior and smaller orders. The capital, however, is not well-arranged; all the leaves are thick, and project beyond the shaft: those of the second row project too much, and the sides of the caulicoli are finer at the commencement than at the finish. The contraction is a sixth, the greatest diminution that can be admitted of.

Palladio has with great reason preferred to the Corinthian base, with two scotia, the composed attic, which was also used by the ancients; it is as solid as the simple attic, and at the same time richer. The diminution is an eighth, as in all his other orders. The capital is exempt from the defects observable in that of Vignola, the bell corresponding with the depth of the fluting. It is true that the entablature is not plumb with the bell, as is the case in that of Vignola; but this is not a defect, because the bell widens so much at the top, that it projects beyond the

architrave, and the leaves do not overhang too much. The admeasurements of the entablature correspond exactly with a fifth of the column. The architrave has a repetition of three astragals. The frieze in all his orders is a fourth less than the architrave. If Palladio had made the columns 20 modules high, his entablature would have been a fifth higher, and of more importance, like that of Scamozzi.

In the Corinthian of Scamozzi, the base is similar to that of Palladio: it is well divided, and has a better outline; it however projects too much, and is too much ornamented. The capital is quite Palladian in form: it differs in the ornaments of the abacus, which is entirely enriched with ovoli, which require a tile or species of tablet over the abacus, to avoid its being broken by the weight above, as we almost always see practised among the ancients. The flower of his capital is natural, and better conceived than the others. The cornice is without dentels, or that member in which the dentels are generally expressed, but it is occupied with a variety of mouldings in a very bad taste. The projection of the entablature is poor, and the compartments of the soffit still more so. The mouldings are alternately enriched, and thus disposed in order that each should appear distinct. The general proportions are the same as those of Palladio. This order might be improved, by giving it the base of Palladio and Scamozzi, contracting the shaft a fifth, and adorning it with twenty-eight flutes. The capital should be after that of Palladio and Jupiter Stator, embellished throughout with the same sort of leaves, and those of the most natural form. It is always better that the two ranges of the large leaves should be of the same height, in order that the projection of the inferior should make those above appear smaller, as is the case in nature. Those called olive leaves are more distinct, and therefore preferable in great works: the acanthi are more fitted for

those of a contrary description, being smaller in their foliage. The leaves of the laurel are stately and distinct, and therefore suited to lofty situations, and to festive and triumphal decorations: each branch may contain three or four leaves, and in the centre may be placed fruit of the same species. The oak may be applied to the same uses as the preceding; and there are few situations in which the palm may not be used instead of the olive. In all times artists have been desirous of enriching architecture with new ornaments, more particularly from the vegetable kingdom: they are, however, far from imitating nature; instead of which, they employ badly assorted productions, and not unfrequently those of fancy only.

It sometimes occurs that the Corinthian is used with undivided leaves, particularly in small orders, as in the temple of the Sybil at Tivoli; the arch of Trajan, in the temple of Bacchus; and occasionally in great structures, as in the Coliseum. Various outlines are therefore required, more or less rich according to the variety of situations.

The principal feature in the Corinthian capital is the projection of the leaves, and which form its chief beauty. We see some extremely delicate project so precipitately, that they almost break, and this is according to the method of Vignola and Scamozzi: the smaller projections are after Palladio. The Scamozzian method, which is the most easy, might be adapted to the Palladian projection, which is the most natural.

The projection of the caulicoli should be equal to that of the bell, and the stalk from whence the caulicoli proceed may be plain, or vertically or spirally fluted, but must never have mouldings which are unnatural. The number of the leaves should be eight large ones in a range, and one small for each caulicolo. The caulicoli should be large, thick at their commencement, and gradually diminish towards the top. The shaft of the bell

should be in a line with the back of the fluting, or at least should sink back to make room for the leaves, which should not extend beyond the shaft of the column.

The best proportions of the Corinthian are between those of Vignola and Scamozzi. The entablature should be a fifth of the order, with the liberty of extending or reducing it, as might be requisite; the architrave equal to the frieze: and in order to multiply the members of the cornice, it may be made larger, without departing from the magnificent Nero outline, by removing those members, useless in themselves, and as uselessly repeated, by avoiding a minuteness in the ornaments, by rendering the soffits regular—in short, by introducing all the best parts of the antecedent examples.

The outline of the Antoninus and Faustina order may also be used, and accommodated to our richest edifices, though not to very large works, because this cornice not having modillions, cannot project sufficiently to preserve the building from wet. It may be also used in the interior of temples, apartments, and courts, but always with the prescribed limitations.

In small edifices, in doors and in windows, the Corinthian of the tabernacles, and attic of the Pantheon and of the temple of the Sybil, may be used.

The Composite of M. de Veau in the Thuilleries, which is very stately, looks to advantage in carvilinear figures, and in the interior of rectangular ones.*

* The Corinthian order does not appear to have been very generally used by the Greeks: it was almost exclusively employed by the Romans, and among the remains of their stupendous and mighty structures we must look for the best examples.

COMPOSITE.

THE Romans made little distinction between this, their order, and the Corinthian, as appears in the baths of Dioclesian, where, of eight equal columns employed in the same place, four are Corinthian, and four Composite. Michael Angelo also has done the same thing in the Vatican, where the small order of the tribunes is Composite, and that of the small naves and of the altars Corinthian, while the cornice runs throughout the whole of the same height. Vignola has used the ancient Corinthian base to this order, without the repetition of the two astragals, but with too much projection. The architrave is taken from the frontispiece of Nero, and the cornice is similar to that of the arch of Septimius Severus. The proportions are Corinthian, but the whole has more the effect of belonging to the Ionic.

Palladio assigns to it the Corinthian proportions, but gives one module more to the columns; in order to obtain a higher entablature, which gives it a masculine aspect, and contrary to the delicacy of the column. In the capital, the projection of the leaves is the same as in his Corinthian, and the volutes as in his Ionic. The base has not a good effect.

To make this order between the Ionic and the Corinthian, Scamozzi gives the height of the column a medium between the two; and to the entablature a fifth; but composes it of so many small parts, that it becomes disagreeably minute. The volutes of the capital are Ionic, and the projection of the leaves in the style of his Corinthian. The base is also Corinthian, but with one astragal less, and is better treated than that of Palladio and Vignola.

PEDESTALS.

VIGNOLA assigns a third of the height of the column to all his pedestals, but they are too high, particularly if they are isolated, or project: their small bases are contrary to his magnificent style.

Palladio makes them a little more than a fourth of the column in height, and his outlines are good.

Scamozzi gives a fourth to the Tuscan pedestal, and a third to the Corinthian, wishing that the pedestals of the other orders should be the medium between these two extremes; but his outlines are ungraceful, having mouldings much ornamented, and of a very ordinary contour.

ARCHES WITHOUT PEDESTALS.

THE lower arches of the amphitheatre at Verona, which are considered Tuscan, are 12 feet wide, and $23\frac{1}{4}$ high, which dimensions are proper for the character of this order; but the upper ones are out of proportion, for instead of being higher, they are lower.

Vignola, in all his arches without pedestals, makes the opening two squares high, which is contrary to the respective characters of the orders. The piers of his arches are half a module wide, and therefore so narrow, that they admit only of a meagre archivolt. The depth of the arch is contrary to all solidity: there is not sufficient room for the keystone. The division of the wedges is irregular, and it would be still worse if the archivolts were placed there. These defects might easily be repaired, by making the

centre intercolumniation ten modules instead of nine and a half, the width six and a third, and the height twelve and a third: the small piers would then be twenty-five minutes, and the key one and two thirds; thus all the parts would be regular and in proportion.

Palladio, who has given pedestals to all his arches, has made the Tuscan rather awkward, by having placed it on a plinth of one diameter. The key is not very high; the small wings or piers are wider and better than those of Vignola. The imposts are too rich, and, from their great projection, cut the columns too much, which are half encased in the piers.

Scamozzi has reasoned better than any other on the proportions of arches, and has adapted them to the particular character of each order. He has, however, altered the height of the columns, and formed the outline of the cornice in such a manner, that the intervals between the modillions correspond with the width of the arches. This is the reason of his outlines being bad. His imposts are defective like those of Palladio, although his columns are encased less than a half.

Among the Doric arches, those of the Coliseum are too wide in the intercolumniations with relation to their height, although, from the triglyphs being omitted, they might have been well proportioned. The rotundity, however, of this edifice does not, on looking at it, shew the defect in more than two or three arches; the others vanish by degrees. Hence, in circular figures, it is not so very essential that the arches or other openings should be so light; but when a beautiful form can be produced, it is always desirable. In those of the Coliseum, the space between the architrave and the top of the arch is too great: the archivolt is small, as is also the impost, which projects too much, and beyond the axis of the column.

In the theatre of Marcellus, the arches are all of an

opposite description, that is, too light, without archivolt or key-stones, the imposts too projecting, although less so than in those of the Coliseum.

Vignola has adopted the intercolumniations of the theatre of Marcellus, but without making key-stones, perhaps on account of the want of sufficient space. The archivolt and side piers are bad.

Those of Scamozzi are well-arranged, excepting in the imposts having too much projection and too many members. The key-stones might be heightened, by placing a plinth under the bases of the columns.

The just proportion of the arches is rendered difficult in the Doric, on account of the arrangement of the frieze, the interval of four triglyphs being too narrow, and that of five too wide. The first has insurmountable defects. The second may be practised to advantage, since the interval of five triglyphs requires twelve modules and a half, that is to say, half a module more, and this overplus may be comprehended between the space of the intercolumniation. Sebastian le Clerc imagined he had repaired this defect, by reducing the frieze to a smaller division,—an expedient not the most successful in all cases.

In the Farnese court, the division of the frieze is not regular. The order is placed on a plinth, one module high; the apertures of the arches are less than double; the keystone is narrow; the small piers and the archivolt are too small; the impost disproportionably large, and of such a projection, that it cuts the columns beyond their axis, and almost conceals them.

To avoid this difficulty, it is necessary to observe whether the Doric is under or above other orders. In the first case, the entablature becomes an architraved cornice, as in the Pitti court at Florence, and thus every obstacle is removed. Or, if it be necessary to preserve the entablature entire, the two best remedies are, either to place a plinth of two modules and a half high, or to diminish the height

of the frieze, or the entire entablature in the same proportion. The first expedient may not answer in all cases, as it sensibly alters the height of the columns: the second is more proper, because the alteration is a slight deviation from that of Le Clerc, and reduced only fifteen minutes.

The only remains of ancient Ionic arches are in the Coliseum, and which are even more heavy than the Doric and in the theatre of Marcellus, in which they are more regular than the inferior Doric.

Although Vignola has not insisted on the use of modillions, he has followed the same proportions in this as in the other orders. The situation of the key-stone is narrow, as in his Tuscan. The rest is as in his other arches.

Scamozzi has reduced all the parts, and neglected the solidity of the piers, which of course become weaker as they are increased in height, and consequently require additional thickness.

The Corinthian arches in the third order of the Coliseum, are more awkward than those below.

Vignola makes this arch of the same proportions as the Tuscan, and, for the first time, places the key-stone there, whether for ornament or as a necessary support to the architrave, we cannot determine.

Scamozzi, who placed this order above the Composite, gives it the utmost delicacy of finish; hence the openings are too narrow, and the piers not sufficiently strong.

ARCHES WITH PEDESTALS.

THESE are used where there is a great opening, as in triumphal arches, the gates of cities, and other magnificent approaches. In these cases, the pedestal becomes a necessary basement, to preserve the column from injury, and to make the ornaments more conspicuous. Care must

be taken that the height of the pedestal is not too far above the eye of the spectator; in order that the base of the column should not be covered, in which case it often occurs that the fault is remedied by more plinths, as we frequently see used both by the moderns and ancients.

In this sort of arch, Vignola gives greater width to the piers than in those of the arches without pedestals, and justly, because they are higher; they should be still wider, especially in the Ionic and Corinthian. He has neglected to proportion the imposts, the key-stones, and the archivolt.

Palladio has not given his accustomed thought to the arch of this description. The piers are narrower than those of Vignola; the imposts have too many members, and too great a projection; consequently they overwhelm the column, which is half sunk in the wall.

Scamozzi diminishes the size and width of the piers, in proportion as they are higher, which is contrary to solidity. His imposts are also too loaded, and too projecting. Under the Corinthian impost he places a half capital of the same order; for this, it would be difficult to find a plausible reason. Scamozzi is the only man who has given, as a precept, the raising the centre of the arch, in order to shew the whole of the curve.

Instead of pedestals, it would always be better to use plinths, both externally and internally, and as low as they can be made, certainly not more than a fifth of the opening.

The result of the parallel is, that Vignola has selected the grandest features of the antique, whence he has shewn a stately manner, a good taste, and an easy outline.

Palladio, noble and reflecting, takes a middle course with regard to the dimensions of the ancient monuments, and is therefore less delicate than Vignola.

Scamozzi does not design with the ability of the preceding masters. Harsh, minute, obscure, regular in the characteristic proportions of each order, but extremely

rich, and though a censor of Palladio, he imitates him more than any other, and, where he cannot be a copyist, is inferior. He recommends purity in the ornaments; prescribes that the ornamented parts of the orders should be the superior, and not the inferior, because those are subject to injury and dirt, and, having to support the weight above, should also be the strongest. He teaches that ornaments are suitable to the Corinthian and Composite; he does not entirely object to them in the Ionic, and gives very few to the Doric: and, after so many fine precepts, he has practised entirely contrary.*

* The arch of Titus at Rome is one of the best specimens of triumphal arch with a single opening, or carriage-way: when complete, the whole mass was as much in height as in extent—that is to say, very nearly a square. The attic, above the order which holds the inscription, is a little more than a fourth of the whole mass. The remainder is divided into two equal parts, the line of division determining the top of the impost on which the archivolt rests. The opening below is set out a perfect square, consequently the whole void, from its being terminated semicircularly, is a square and a half in height. The pedestals are equal to half the opening of the archway, and are a third of the order which rests upon them.

The arch of Constantine is an example of three openings, the whole length being divided into six parts; the height of the mass is made equal to five. The centre opening or carriage-way is a little more in width than a fourth of the whole extent, and its height to the top of the impost is a square and a quarter. The two lateral ways are a trifle more than half the width of the principal, but have a more lofty proportion. The order is equal in height to half the whole, and is placed on pedestals, which are a third of the column and its entablature. On the arch of Septimius Severus, they are made equal to half the height of the column.

GIOVANNI DA PONTE, A VENETIAN,

(Born 1512, died 1597,)

RESTORED the public edifices of the Rialto, and other dependencies of the Magistracy del Sale. He rebuilt the college and the anti-college in the ducal palace which had been burnt, adorning the soffit of the hall with inventions of his own. A short time afterwards, the hall of the great council and that of the Squittinio being burnt, and the palace greatly injured, Da Ponte rebuilt the whole with great ability, notwithstanding the opinion of Palladio, who desired a new palace, thinking that any repairs would be useless; but the restoration was so well conceived and executed, that the edifice still remains beautiful and strong. Da Ponte was well acquainted with the difficult art of restoring. The roof of this edifice was covered with copper, it being apparent that the lead with which it was covered at first had assisted the conflagration; but the copper was afterwards found to be inconvenient from its exciting great heat, and the lead was replaced. The best covering for roofs is plates of iron tinned.

Da Ponte built the store-house of the arsenal, that is a room 910 feet long, where the cables were made, with two ranges of thick brick columns, but of no order. His architecture in the church of the monks of Santa Croce, on the great canal, has no other value but its solidity. Of the same character, also, is the gate which he made to the church degl' Incurabili.

The triumph of this architect was the bridge of the Rialto, in which he had the advantage both of Palladio and Seamozzi, who had made most magnificent designs for it. His was chosen as being the least expensive—a great

merit, when not disjoined from beauty, convenience, and solidity. The mechanical part of this plan was most ingenious; and yet the work remained for some time suspended, in consequence of a rumour that it was too weak. It was examined, and discovered to be perfectly sound, and continued with increased precaution; and on the third year it was finished, without having settled or even moved a stone. Whatever is curious in the mechanics adopted in the construction of this bridge, may be seen in the "*Vite degli Architetti e Scultori Veneziani del Secolo XVI.*," by the learned and noted architect Tommaso Temanza, who, in giving useful information to artists, was also desirous of satisfying those who seek after what is useless.

The span of this arch is 66 feet: the thickness 4 feet: the usual height of the water 21 feet: the width 66 feet, equal to the span of the arch. This width is divided into five parts, that is to say, into three streets, and two rows of shops between these streets. The middle one is 20 feet wide; the lateral ones, towards the canal, each ten wide; and each row of shops 13 feet wide. There are 24 in number, six on each side the ascent, and the same number on the descent. In the centre are two arches, which unite the shops, with Doric pilasters and pediments. On the sides of the bridge runs an entablature with a balustrade, forming a parapet, and other balustrades run on the descent. A variety of sculptures are placed on the foot and key of the bridge. The whole of the structure is of Istrian stone. The last work of Da Ponte was the building the prisons which were removed from under the ducal palace. The edifice is a quadrangle, with a portico of seven arches in front, on the entablature of which rises another story with seven large windows, ornamented with cornices, pediments, balustrades, and Doric columns. A rich entablature, with corbels in the frieze, finishes this façade, which has not the least appearance of a prison. The side towards the river is a rough rustic, called by

Temanza "graceful, and rendering the work majestic;" but he knew not what constituted either grace or majesty. In the interior is an ample court, with a well in the centre: there are a number of stories with corridors and rooms of every description, which have all dwarf doors.

A bold arch unites the prisons to the palace, and this arch is called "The Bridge of Sighs." The whole edifice consists of large masses of Istrian stone; and is, perhaps, unparalleled of its kind for strength and magnificence. It was finished by Contino, a nephew of Da Ponte, who lived till the age of 88, in such a state of penury, as to be unable to support his family; and the munificence of the senate alone relieved him in some measure from his embarrassments. A great reputation is sometimes attended with a small fortune; but the contrary is more frequent, and fortune is fugitive without merit to retain it.

GIROLAMA CAMPAGNA, A VERONESE,

(Died 1552,)

AN architect and sculptor, and disciple of Cataneo, whose successor he was in many works of sculpture, particularly in the Santo at Padova. At Venice, he built and sculptured the isolated altar in San Giovanni and San Paolo, in the form of a square temple, with a cupola. The giant in the portico of the Zecca is by him. A number of his other excellent sculptures are spread throughout Venice, and Verona. He also designed the monument of the friar Paolo Sarpi, who, according to Robertson, was the only philosopher among so many millions of friars, but it was not finished. The whole of Campagna's architecture consists in sepulchres and altars, and neither the one nor the other requires an architect.

PIETRO CART

Was distinguished in architecture, and, in 1597, built on the river Penitz the famous bridge of stone at Nuremberg, his native place. It consists of one arch, 97 feet long, 50 wide, and only 13 high.

ALESSANDRO VITTORIA

(Born 1525, died 1608,)

Was born at Trento, of an honest family, and was sent by his father Vigilio, at a tender age, to Venice, to study drawing, to which he was much attached. In the school of Sansovino he acquired the rules of sculpture and architecture, and from the praises he received, imagining himself perfect in his studies, he ceased to be a pupil, and went to practice at Vicenza. Pietro Aretino, however, reconciled him to his master; he then returned to his studies, and finished the church of San Giuliano, the great chapel of San Fantino, and other works of Sansovino.

He designed the chapel and altar of the Rosario, in San Giovanni and San Paolo, with the marble sculpture and stucco; the monuments of Priuli in San Salvatore; and the oratory of San Girolamo, with superb statues in bronze and marbles. The principal façade of this edifice, which is entirely of Istrian stone, consists of two stories. The first has four coupled Ionic half columns on a basement; the second as many Corinthian columns, with an attic. The door is good, the windows bad, and the

altars still worse. The principal part of the façade of the school of Corpus Domini is in the same style.

To Vittoria is attributed the magnificent and incorrect Balbi palace, near the grand canal. It is said, that during the building of it Niccola Balbi lived in a boat, where he died. The great merit of Vittoria was not in architecture, but in statuary and modelling, in which he was inimitable arriving at an excellence that yielded to Buonarotti alone. Of this, his various works in Venice, both public and private, bear ample testimony; especially the statues and ornaments on the staircase of the library of San Marco, in the ducal palace, in the halls of the great council, and the Squittinio in San Rocco, in San Sebastiano, and San Francesco della Vigna. But a number of other cities of the Venetian states are decorated with the sculptures of Vittoria. Padua boasts the monument of general Contarini, in the church del Santo; Trevigi, a statue of San Giambatista, in the church of San Francesco; Verona, Brescia, Trau in Dalmatia, and other cities, possess a variety of his estimable works. He made a great number of busts for various personages, and was also fond of casting medals of illustrious men for his own gratification. He was much attached to botany, and cultivated a very beautiful garden—a study by no means inconsistent with his profession. He lived eighty-three years, and was always young; but time, well managed, is much longer than those imagine who are only skilled in losing it.

PIETRO PAOLO OLIVIERI, A ROMAN,

(Born 1551, died 1599,)

MADE the design of the church of Sant' Andre della Valle in Rome, in the form of a Latin cross, of one great nave, with a recessed chapel and a semicircular choir. An untimely death did not allow him to finish it. He was buried at the Minerva.

GIOVANNI CACCINI, A FLORENTINE,

(Born 1562, died 1612.)

HE was a disciple of Dosio, and was equally clever in sculpture and architecture. At the expense of the Bali Pucci, he erected at the church of la Nunziata, of Florence, a loggia, with arches and Corinthian columns of Sirena stone. He made the rich and noble oratory of the Pucci family, and designed the choir and great altar of the church of Santo Spirito.

MARTINO LUNGHI, A LOMBARD.

HE was a native of Vigiu, in the Milanese territory, and his first profession was that of a stone-cutter; he then, by practice and study, became an architect.

Under Gregory XIII. he erected that part of the palace of Monte Cavallo at Rome, called "the Tower of the Winds." For the fathers of the Oratorio he built the Chiesa Nuova, on the usual plan of a Latin cross. It is extremely dark; the numberless chapels are still more so; and the same fault is attached to the two narrow corridors on each side the great nave. Il Lunghi also designed the façade, which was afterwards executed by Fausto Rughesi of Montepulciano, which is of two orders, with useless pediments, projections, squares, and recesses; it is, however, majestic. More beautiful and more correct is his façade of San Girolamo, of the Schiavoni, at Ripetta, which has also two orders. Those of the Convertite at the Corso, and of the Consolazione, are both in the same style, but have only the first order executed.

He erected the campanile of the Campidoglio, and repaired the church of Santa Maria in Trastevere, and the palace of the dukes of Altemps at Apollinare. Among the other works of Martino Lunghi, the palace of the Borghese is remarkable, not only for its extraordinary form, which it has derived from subsequent additions, and not from Lunghi, but for the good arrangement of the stories, and the spacious and well-moulded windows. Thus, between the stories there were not those large meagre mazzanine windows, which deform the façade. The court is sufficiently large, nobly porticoed with double columns, over the entablature of which rise the arches. The inferior portico is of the Doric order, and the columns of the superior loggia are Ionic; and in number altogether there are 100. There are two staircases; the greater is a little difficult of ascent, and the lesser flight is one of those so much esteemed called winding, with isolated columns, and only calculated to produce a giddiness in the head.

The 16th century produced the greatest number of architects, and before that period Italy could never boast of so many or such great names as Peruzzi, San Micheli,

Buonarotti, Giulio Romano, Sansovino, Serlio, Vignola, Palladio, and Vasari, who all lived in the same century, and were superior artists. Were we to place them according to their real merit, that is, according to the knowledge and exquisite taste possessed by each in architecture, it appears that the first place would belong to Palladio; on his right hand would be Vignola, Buonarotti, Sansovino, and Vasari; and on the other, Peruzzi, San Micheli, Giulio Romano, and Serlio. If some sovereign or Mæcenas, with which Italy then abounded, had called an assembly of these great men, for the purpose of uniting their talents in a treatise on architecture, what a rich store of knowledge would have been granted to posterity! It is true that they have each separately given excellent laws, both with their pen and their rule, by practice and theory; but had they been assembled together for the space of a year, imparting their ideas, disputing, discussing, constantly within the circle of truth and taste, they would have penetrated to the very centre of the art, unfolded its true principles, deduced its just consequences, and hence would have arisen a code of architecture which would have been an infallible model to after times. But the 16th century was not that to establish an academy, nor has Italy, from that period to the present, possessed any durable one of science and art founded and regulated with wisdom; although there have been abundance of a minor description. In Rome there is the Academy of Drawing of St. Luke, instituted most certainly for the advancement of the fine arts.

On the plan of the Royal Academies of London, Paris, Berlin, and St. Petersburg, Italy should have one of architecture, in which there should be frequent meetings; the academicians should impart their opinions, minutely examine their respective designs, and an able secretary collect the decisions, and deduce the results. Thus would Italy preserve, promote, and perfect those arts, which, from the time of Augustus, have been her greatest ornaments.

CHAPTER IV.

OF THE ARCHITECTS OF THE SEVENTEENTH
CENTURY.

THIS century did not produce to Italy so many great architects as the preceding; it was, however, brilliant in specimens of architecture, the principles of which had been carried into almost every country of Europe.

ONORIO LUNGHİ,

(Born 1569, died 1619,)

THE son of Martino Lunghi, pursued his studies under his father, and made great progress in them; but being of an extraordinary disposition, and little disposed to social intercourse, he calumniated all his contemporaries, and consequently rendered himself odious. At Rome, he built the great altar and the choir of San Paolo, without the walls; the court, the gallery, and the loggia, to the palace of Verospi, on the Corso; and the church of Santa Maria Liberatrice, at Campo Vaccino. These works do not do him great honour. Very little is due to him for the great altar in Sant' Anastasia, a church well constructed, and ornamented with fifteen ancient and extremely beautiful columns, eight of which are of a rare paonazzetto, two of red granite, and two of African marble: but they are all badly placed, and encrusted with stuccoes by one Gim-machi, gentleman to the cardinal Cugna, titular of the

church, who, fancying himself acquainted with architecture, committed this absurdity. The façade of this church is by Luigi Arrigucci, a Florentine; and although of two orders, separated by an entablature, with pilasters, and some useless projections, it pleases in the general effect.

Onorio was more successful in his plan for the church of San Carlo, on the Corso; its form is a Latin cross of three naves, magnificent and beautiful. He sent a number of designs to foreign countries, and executed some of them at Bologna, Ferrara, and in Tuscany. He went also to Naples, but his edifices there are not known. He also understood military architecture, as did his father, and was, moreover, a doctor of laws and one of the literati.

MARTINO LUNGHI,

(Died 1657,)

SON of Onorio. He went to Sicily, Naples, Venice, and Milan, where he erected a variety of edifices, which, if in the style of the façade of Sant' Antonio, of the Portuguese, which he built at Rome, and of San Vincenzo and Anastasio, at Fontana di Trevi; cannot be very excellent; these being against every rule of architecture, and regulated by the most extraordinary caprice. At Rome, he restored the church of Sant' Adriano, erected the façade of the Madonna del Orto, which is tolerable, and the great altar of San Carlo, on the Corso, which is simple, of no order, and following the style of the church; the pediment, stuck upon the entablature, is a useless deformity.

The best work of this architect is the staircase, made

by order of the cardinal Gaetani, at his palace on the Corso, and generally cited as the most perfect in Rome. The stairs are of a rectangular form, and of good proportions, and this is the extent of its excellence. As for the polished marble steps, they are the most admirable means for breaking the neck, especially in wet weather. The flight of twenty-nine steps is steep, and too long for its width. It is possible that these two defects may have arisen from the narrow and confined situation, although the palace is spacious enough. At the head and foot of each branch are two useless Ionic pilasters, the bases of which cut the steps. A still greater defect is the hall door not being placed immediately opposite the state apartment, and in its stead is an ill conceived niche. It is difficult to imagine how a work of so much celebrity should possess so many defects; and there are still many others. The principal landing is composed of niches and doors ill proportioned, and mouldings disposed without order; and the cornices of these niches and doors cut the pilasters most barbarously. The cardinal Ginetti was so delighted with this staircase, that he had one exactly similar in his palace at Veletri, the effect of which, it is said, was much better, the architect having selected a more convenient and light situation, and adorned it with balustrades and fine marbles.

Martino was learned in the laws and sciences; he published a book of very spirited poetry, but he was insolent and quarrelsome; which evil qualities occasioned him once to be sent to prison.

It is related that a paper was found in his pocket containing a list of his sins. The lawyers, who are always willing to benefit themselves by increasing the evil, seeing frequent mention made in this paper of his having spoken ill of the P.P., interpreted these two letters to mean the pope; and it cost Il Lunghi much trouble to prove that they signified Pietro Peparelli, an architect, and his adver-

sary, or the Padre Peparelli, a Dominican, to whom is attributed the Bonelli palace, now the imperial, in the piazza of Santi Apostoli,—a palace of good proportioned architecture. Many stories of his mischievous brutality are recounted, and his general character is too far depraved to admit the possibility of his being a good architect.

VINCENZO DOTTO,

A nobleman of Padova, and an architect and geographer of great merit. He designed, in 1607, the beautiful staircase in the Capitano palace, in his own country. It was ornamented with Ionic columns, supporting the roof and the small cupolas of the landings. Its construction is so much admired, that it is attributed to Palladio. He also made the design for the Monte di Pietà, contiguous to the above-named palace, the gate of which has four Doric columns, and over them the same number of Composite.

GIAMBATISTA DELLA SCALA,

OF the celebrated family della Scala, erected, in 1631, the triumphal arch at Padova in honour of Alvise Valaresso, who, while governor there, evinced the greatest wisdom in his arrangements during the time of the plague

ANDREA DELLA VALLE,

BUILT the Carthusian monastery, two miles from Padova, his native place. The building is so well put together, that it appears cast in a mould, and so beautiful, that it has been attributed to Palladio, whose unprinted works he published, and in which he has inserted five prints.

CARLO MADERNO,

(Born 1556, died 1629,)

WAS born at Bissone, in the Comasco, and went to Rome in consequence of the reputation acquired by his uncle, Domenico Fontana. His first profession was that of stuccoing, but from practising with his uncle, and studying his works, he became an architect. He, however, always maintained a great attachment to his original pursuit, his buildings being invariably loaded with stuccoes. He finished the church of San Giacomo degl' Incurabili, and made the façade of two orders of pilasters, the first Doric, with plain metopes very improperly placed; the second Corinthian, with separated pedestals, but at very small distances. The whole of the façade abounds in defects. To San Giovanni of the Florentines he erected the choir and cupola; the latter is too pointed, and tending to the Gothic. He also erected the façade of Santa Susanna, which is grand and rich in travertine and sculpture, but a group of absurdities. It will be sufficient to notice,

that the upper pediment has a balustrade on its inclined sides.

Notwithstanding, however, his evident incapacity as an architect, he was appointed to complete the building of St. Peter's; a fabric which had occupied the attention of the greatest professors since the period of the restoration of architecture. Nothing remained to be done in this august temple but to finish that part towards the entrance, and give it the same form as that at the upper end, where is the chair of St. Peter, and thus complete the Greek cross, which had been the judicious intention of Bramante, Peruzzi, and Michael Angelo. The three arms were already completed; and Maderno, desirous of making it larger, as if size and beauty were twin sisters, turned the Greek into a Latin cross, and thus caused innumerable errors. Every part was originally beautifully proportioned, both taken separately, and with relation to the whole, producing a delightful harmony. The form being changed, these proportions were no longer the same. The effect produced on the spectator who enters St. Peter's for the first time will be that of an ordinary church; it appearing much less than it really is. This, by incorrect judges, has been attributed to the beauty of the proportions; and even Montesquieu, in his "Treatise on Taste," subscribes to this ridiculous opinion. But the real effect of just proportions is to make an edifice appear larger than it is, as is the case in the Sforza chapel in Santa Maria Maggiore, that of the Medici in San Lorenzo at Florence, the library in the same church, the temple of the Madonna degli Angeli, near Assisi, reduced by Michael Angelo to the proportions in which we now see it. When we enter these or similar edifices, our heart expands, becomes ennobled, and more capable of receiving the grand impressions which the building is calculated to inspire. Were we to enter St. Peter's with our eyes closed, not allow our attention to be excited

till we arrived at one of the two lateral arms, in which is the altar of St. Simon and St. Jude, or that of San Processo and Martiniano, we should be astonished at the grandeur, magnificence, and vastness around us, which are not evident on entering the principal gate; and a sentiment of displeasure would imperceptibly be excited towards the presumptuous Maderno.

It is easy to perceive whence this grand defect arises, when we consider the disproportion between the two lateral ailes added by Maderno, and the grand centre nave planned by Buonarotti. The former are not wider than one of the many altars which are in them. Had not Maderno elevated them by means of the small elliptical cupolas, the disproportion would have been still more striking. But even these are not exempt from error, being placed on four arches, two of which are wider than the others: they appear inadequate to support the lofty cupolas, and are loaded with the same quantity of ornaments as adorn the larger arches; it would have been better to have closed the ailes up, and appropriated each space to the uses of an altar, these ailes being, from their narrowness, rather passages or corridors to the various chapels; and, from their want of width, injurious to the effect of the building. Again, in the great nave the two first arches are larger than those nearer the door; in fact, such numberless and important errors lead us almost to imagine that he studied to do his worst. Perplexed with the ruins of the ancient church, he appears to have lost whatever knowledge he might have possessed, even that of drawing a straight line, not having made his additions run in the same direction as the former part, but inclining more towards the south: thus, when under the middle of the cupola, and looking through the bronze gate, the obelisk in the square appears many feet towards the north.

From the Greek cross being changed into a Latin one,

the superb cupola, which should rise perpendicularly from the façade, has not sufficient height to shew itself entirely. Its most beautiful part, the drum, is invisible at the proper point of view, though magnificent when seen at a great distance from Rome. The two elegant lateral cupolas placed by Buonarotti that the larger one might not be unattended, are scarcely seen a mile off. Added to this, the attic which surrounds the whole edifice is faulty in the extreme. It appears certain that this attic was not designed by Michael Angelo ; because in a number of ancient pictures in the Vatican library, and elsewhere, the order in question is invariably wanting. Besides its enormous height, the windows are badly built, and the members heavy, the niches small, and without relief, and ornamented with torches and candelabræ of most absurd forms.

Maderno was, however, without doubt the author of the portico and façade of St. Peter's ; and here he erred in the most essential quality of architecture, solidity. Having to combat with a light soil, like that of the ancient circus of Nero, the foundations of which were not coarsely built up, as in Maderno's work, the portico was scarcely finished, when it menaced ruin on the south side, where the ground is the softest : this obliged him to strengthen the foundations, but he did not do it effectually, although aware that at the extremity of his façade there were to be two campaniles. With regard to the architectural beauty of this portico and façade, its errors, abuses, and deformities, are so numerous, that a detail of them would exceed our limits. The badly-disposed doors are double in height to their width, and, although of the Composite order, have Ionic bases. The vaulting of the cupola is covered with a confusion of stuccoes. The columns of the façade are of various sizes and orders ; and the pediment, instead of crowning the whole, is placed about the centre, and cuts the windows of the attic, the ornaments of which are in

the very worst taste : the work is terminated by a balustrade, supporting gigantic statues, which appear to crush their feeble pedestals. If the Signor Maderno was in his perfect reason while doing these things, it must be acknowledged that his reason differed from that of most professors. He may certainly be considered as a perfect master in the science of distorted architecture.

Maderno, however, acquired so much fame by his work at St. Peter's, that scarcely a building was completed without having his designs and advice. He finished the palace of Monte Cavallo, in which, besides a number of apartments, he built the chapel and hall. He removed a column from the ancient temple of Peace, and erected it in the square of Santa Maria Maggiore. He was commanded by the pope to examine the different parts of the state, and to take the plan of the fortress of Ferrara : during which journey he made a number of designs for buildings. Returning to Rome, he built the church della Vittoria—a miserable production, with narrow dark chapels, and overloaded with ornaments. The façade, however, was the work of others. He also erected the church and monastery of Santa Lucia in Selce, and that of Santa Chiara. He built a chapel at the Minerva for the Aldobrandini family, and the choir and cupola of Sant' Andrea della Valle, which, from its simplicity, is tolerably free from error.

He finished the Borghese palace on the Ripetta side, remodernised the Strozzi palace, and part of the Lancellotti. He also built the tribune of Peace, and projected the removal of the obelisk of Campo Marzo to the Monte Cavallo, or to Fontana di Trevi : but this obelisk still remains in its original position. One work really does honour to Maderno, the Mattei palace ; it is majestic, well disposed, and the doors and windows well set out.

Finally, he commenced the Barberini palace, to which he was accustomed to be carried in a litter, being unequal

to the fatigue of walking. This palace should have been placed parallel to the Strada Felice, the small houses opposite to it removed, and a larger piazza than the one called Piazza Barberini have been erected on the longest side of the building.

The fame of Maderno extended far beyond Rome, and many of his designs were sent to the first cities in Italy, and even to France and Spain.

FLAMINIO PONZIO, A LOMBARD,

BUILT for the Borghese family the Paolina chapel in Santa Maria Maggiore, similar to the Sistine, to which it is opposite, but richer in intaglios and sculpture, and consequently more confused. He also built the sacristy in the same basilica. He constructed the grand double staircase to the Quirinal palace, the flights of which are somewhat too long; and the second branches, which conduct, the one to the royal hall and chapel, and the other to the apartments, are narrowed in the centre by two pilasters supporting arches, the bases of which pilasters on the steps give a heavy effect. He began and rebuilt the basilica of San Sebastiano without the walls, and carried it up to the cornice. Ponzio's finest work is the façade of the Sciarra Colonna palace. The arrangement of the well-proportioned rooms, the justly-disposed windows, the requisite, though simple ornaments, produce at once an enchanting majesty and simplicity. Here we have an example of the grand correct style, stripped of all abuses. No superfluous cornices, no breaks and projections; one entablature alone crowns the whole: the grand door, so much admired by the vulgar, because

supposed by them to be of one piece, is, however, a blemish in the edifice. It is a highly ornamented Doric, and exceedingly discordant with the general simplicity of the building. The pedestals which support the fluted columns are too high for the size of the column, although agreeable to the proportions of Vignola; that is, a third of their height. They would have been better omitted altogether. This judicious architect died during the pontificate of Paul V., aged forty-five.

GIOVANNI FIAMINGO, CALLED VASANZIO,

FROM a worker in ebony, became an architect, and finished the church of Santo Sebastiano at Rome, giving a portico to the façade, supported by double columns — not a very happy production. He had some part in the palace of Mondragone at Frascati, and constructed for the cardinal Scipione Borghese the little palace in the Pinciana villa, of a good plan, but so loaded on the exterior with bas-reliefs and statues, that the eye is at a loss where to rest: the whole shews too evidently that Vasanzio had been an artificer of those rich ebony caskets and other bagatelles, which at one time were so much admired.

CONSTANTINO DE' SERVI, A FLORENTINE,

(Boan 1554, died 1622,)

BELONGED to one of the first families of Florence: a painter, engineer, and architect, he travelled throughout

Europe, and was received with the most signal honours at every court, where his society was always sought for. Finally, the grand sophy of Persia requested the duke Cosmo II. to send him into that country: he remained there nearly a year, but it is not known on what he was employed. At Florence he was appointed superintendant of all the commercial companies, of the works of the gallery, and of the superb chapel of San Lorenzo. He went to England, at the request of the prince of Wales, who appointed him in the same situation over a variety of buildings and machines, with an annual stipend of 800 crowns. He was then sent by the grand duke to Holland, in the service of the states-general, where he was much esteemed, and especially by the count Maurice of Nassau, who sent him back with highly commendatory letters to the grand duke. He made a design for a royal palace to be erected at the Hague; and then returned to his own country, from whence he was to have sent the wooden models; but we have not been informed whether the design was executed. Finally, after a number of journeys to every court in Europe, he died in Tuscany, in the service of the grand duke, in quality of vicar of Lusignano.

CARLO LAMBARDO,

(Born 1559, died 1620,)

OF a noble family, and native of Aretino, was both a civil and military architect; and, for the Vitelli family, rebuilt at Rome, on Monte Magnanapoli, the small palace which now belongs to the Pamfilj inheritance, and is opposite to San Domenico and Sisto. He built the façade of Santa

Francesca Romana at Campo Vaccino, with a portico of the Composite order in the interior, and of the Doric on the external sides. This Doric is interrupted in the centre by Corinthian pilasters, placed on very high pedestals. The idea is wanting in unity, but we cannot altogether condemn it.

For the cardinal Giustiniani, he designed a villa without the Porta del Popolo, graced with verdant walks, fountains, and statues, which are now in ruins ; the large gate is alone preserved : it is composed of Ionic columns, supporting nothing.

Lambardo wrote a small book, printed at Rome in 1601, on the cause of, and pointing out a remedy for, the inundations of the Tiber : it is poor both in philosophy and hydraulics.

JACQUES DE BROSSE,

A celebrated French architect, who flourished during the regency of Mary de Medicis. He designed the famous palace of the Luxembourg, in which is united extent, solidity, and beauty ; and is one of the finest palaces in Paris. It was begun in 1615, and finished in 1620. Its various elevations form a pleasing contrast ; but the Tuscan order, with rustic columns, on the ground story, is not consistent for a noble palace in a metropolis. The door is too light ; the upper Doric appears too short ; the rustic work renders it heavy ; the metopes are not exactly square, and in the frieze is a confusion of Christian attributes mixed with allegorical fables ; the staircase opposite the entrance, besides being heavy, wants light, and cuts the door of the garden, leaving too a narrow path from the great court. His design for the façade of St. Gervais is

much admired: it is of three orders; the first, Doric columns, set a third into the wall, with unequal metopes, and a pediment over the door; the second consists of isolated Ionic columns; and the third of Corinthian, with an entablature and pediment above.

Besides these two esteemed edifices, De Brosse erected the aqueduct of Arcueil, which acquired him much honour. He published, in 1643, "*La Coupe des Pierres*" of Desargue; and, in 1665, a treatise on Perspective. He was also a painter and sculptor. He constructed the great vaulted hall in the palace of Justice at Paris.

GIAMBATISTA ALEOTTI,

(Died 1630,)

Was born at Argenta, a province of Ferrara, of a low family. He was a builder from his childhood, and practising with architects, became attached to their science: he studied it, devoted himself to geometry, and became not only clever in designing buildings, but also in levelling land, and draining marshes, lakes, and rivers. He erected the citadel placed by Clement VIII. at Ferrara; and various theatres and other public buildings at Mantua, Modena, Parma, and Venice. He also made great progress in the belles-lettres, and wrote on the waters of the Polesine, of San Giorgio, and on the hydrostatic controversies of the three provinces of Ferrara, Bologna, and Romagna; controversies which appear ever likely to remain such. He also published, "*Considerazioni d'Architettura di Geometria, e d'Idrologia.*"

LUIGI CIGOLI,

(Born 1559, died 1613.)

HIS real surname was *Cardi*, but on account of his being born at *Cigoli*, a territory of Tuscany, he took the name of his country. He was a good painter, anatomist, and poet; an excellent performer on the lute, and an architect. He was charged with the erection of the triumphal arches; and theatrical decorations, for the festivals held at Florence in honour of the marriage of Mary of Medicis with Henry IV. of France. He endured the observations inspired by envy with respect to these works, with the utmost patience and moderation. The bronze equestrian statue of Henry IV. on the Pont Neuf, at Paris, was designed by Cigoli. At Florence, he erected the Loggia of the *Fornaquinci*, which has rustic Doric pilasters at the angles, with an ornament above, over which is a balustrade: in the centre is a large arch, flanked by two isolated columns; and on each side two lesser arches. He also built the court of the *Strozzi palace*,* with arches over each alternate intercolumniation, windows with triangular and cir-

* This palace is situated at the angle of the *Balestrieri* and *Albizzi* streets; it was constructed in 1602, after the designs of *Vicenzo Scamozzi*, who has given a plan of it in his works. Since his time it has undergone various changes; in the original plan of the court, now described, the vestibule was closed by a door; the present, executed by Cigoli, is not enclosed, and is united with the Doric portico that surrounds the court. The purity and beauty observable about all the details of Cigoli convey a high idea of his talents as an architect. The windows of the first floor, with attached Ionic columns, are remarkable for the beauty of their proportions; and the entablature which crowns the building is well suited to the rest of the design.

cular pediments, and others surrounded by an architrave. He made a design for the façade of Santa Maria del Fiore, of two orders, one Corinthian, the other Composite, with Doric doors ; it was preferred among a number of others. To the garden di' Gaddi in the Piazza Madonna, he made a door of the Tuscan order, esteemed very beautiful. He designed a piazza of an elliptical figure, before the Pitti palace, which, however, was not executed. His best work is the Renuccini palace, at Florence, of three stories, simple, and of good proportions. In Rome, Cigoli built the palace near piazza Madama, for the grand duke, now belonging to the Dataria. This palace is overcharged with useless ornaments, and has cariatides to the windows. The frieze under the entablature, enriched with sculptures, is too large, and cuts the windows of the Mezzanini story, which appear suspended in frames, and resemble those used to enclose so many pictures. The portico within the court is quite in unison with the wretched columns, over the capitals of which are as many arches. He executed a number of other works, and gave many designs for the façade and sides of the Basilica Vaticana ; but they did not please Paul V., who was too much infatuated with his Maderno.

Cigoli was most highly esteemed and respected by all who knew him ; but there were not wanting those who took advantage of his great modesty. A prelate, for whom he made an extremely beautiful picture, worth forty pistoles, after overwhelming him with compliments, placed in his hand a paper containing forty giulj. When Cigoli opened it in presence of his pupils, he could not help uttering a complaint, but he never evinced any resentment. When on his death-bed, the pope sent him a brevetto of cavalier Servente, of Malta. He was a member of the infant academy of la Crusca : he composed a learned book on the nature and quality of colours, and the method

of preserving them; but it was stolen from him, and consequently lost. He also published a treatise on Practical Perspective.

CORNELIS DANKERS DE RY,
OF AMSTERDAM,

(Born 1561, died 1634,)

SON and disciple of Cornelis Dankers, who served his country in the quality of an architect. They held the same offices for the space of forty years, and during that time enlarged the city of Amsterdam, embellishing it with a number of respectable and convenient edifices, among which are the three new churches, and the gate of Haërlem, the most beautiful in the city, entirely of hard stone, ornamented with two thick columns, on which are lions' heads, and in the centre a small tower with a clock. The exchange for the merchants was began in 1608, and finished in 1613. It is 250 feet long, and 140 wide. The whole edifice is supported by three large arches, under which run canals. On the basement is a portico, which surrounds a court, over which are halls, supported by 46 pilasters. The divisions, formed by them, are numbered, and assigned each to a particular nation, or set of merchants. In this court, and within the enclosure, they meet to arrange their mercantile affairs. At the top is another larger hall, and a warehouse for various merchandises. He invented the method of building stone bridges without interrupting the course of the water, and tried it over the river Amstel, which is 200 feet wide, with perfect success.

GIOVANNI BRANCA, OF PESARO,

(Born 1571,)

THE architect of the Santa Casa at Loretto, an engineer and citizen of Rome. He built some good edifices; but the work which rendered him most known was the "Manuale di Architettura," corrected and enlarged, in 1772, by Leonardo de Vegni, of Sienna, an architect of ability and taste. This small work is one of the most useful.

PAOLO GUIDOTTI, OF LUCCA,

(Born 1569, died 1629,)

WENT at an early period to Rome, where he applied himself to drawing, and became an excellent painter. He practised a great deal, and in almost all the edifices erected by Sixtus V.: the greater number of his works have been, by various accidents, either covered, spoiled, or demolished. He then studied sculpture; and in consequence of his executing a marble group of six figures, for the cardinal Scipione Borghese, pope Paul V. declared him Cavalier di Cristo, and allowed him to adopt the surname of Borghese, and made him conservator of the Campidoglio, which is the first magistrate of the Roman people. Guidotti filled his situation with the greatest credit; and at his desire a decree was issued, in pursuance

of which an inquiry was instituted into the conduct of all those painters who did not observe the constitutions and rules of the academy; and the fiscal of the senate was ordered to punish them according to their neglect of these rules. Such a decree must have affected all the professors of every art and science, and of every trade; and certainly there must have been some difficulty in enforcing its observance.

Guidotti was also considered a good architect. He was commissioned to make the magnificent preparations in the Vatican, in 1622, for the canonisation of the four saints, Isidoro Ignazio, Francesco Saverio, Filippo Neri, and Teresa. We are not acquainted with any other of his architectural works. Led on by an insatiable desire of knowledge, he studied mathematics, astrology, jurisprudence, and every species of music and poetry. He attempted an epic poem, entitled *Gerusalemma Distrutta*, obliging himself to conclude every eighth line with the same words as those of the *Gerusalemma Liberata*, by Tasso. It is difficult to say whether this idea was much to be applauded. His anatomical curiosity was certainly more useful; but this he also carried to an excess. He was accustomed to go by night to the cemeteries, and dig up the newly buried bodies, and remove them to some distant place, in order to study whatever might be necessary for his drawing.

But his most extraordinary whim was that of flying. He contrived wings of whalebone in the most ingenious manner, which he covered with down, and giving them sufficient folds by means of springs, joined them under his arms; and having made a number of trials in private, determined at length to make a public exhibition. He ascended from one of the eminencies of Lucca, and was carried for about a quarter of a mile; but his wings not being able to support him any longer, he fell through a roof into a chamber, and broke his thigh. Giambattista Dante, of Perugia, had also the same whim, and the same fate.

Oliver of Malmesbury, an English Benedictine, and good mechanic, in 1060, Bacville, a Jesuit of Padua, a Teatino of Paris, and a number of others, have all been thus desirous of soaring into the regions of air, and have all been equally successful. This, however, cannot be properly termed flying, but only an easier and slower method of falling. A flight can only be applied to the feat of the Padre Andrea Grimaldi of Civitavecchia, who returned from the East Indies with a wonderful machine of his own invention, in the form of an eagle; seated across which he was borne from Calais to London, 1751, making seven leagues an hour, directing his flight either higher or lower, as he pleased. This fact is most seriously recorded in the "Modern History." It is possible that posterity may consider this invention much to our honour.

If Guidotti had not attached himself to so many things, he might have been a good artist. His countenance was fine, and his general manner animated; he was, it may be supposed, singular in his thoughts and reasoning.

DOMINICO ZAMPIERI, A BOLOGNESE,

CALLED IL DOMINICHINO,

(Born 1581, died 1641.)

A painter of the first class, and so clever an architect, that Gregory XV. gave him the care of the apostolic palaces and buildings. He made two designs for the church of San Ignazio. The father Grassi, a Jesuit, famous for his controversy with the great Galileo, made a mixture of these two designs, and from them produced that which was executed; but this not pleasing Dominichino, he

refused to make the design for the façade, and the building was transferred to Algardi. Passeri, however, makes not the least mention of this architectural work of Dominichino. It is asserted, that had his original design been carried into effect, Rome would have boasted of a temple which would have astonished succeeding generations. The plan of this temple is excellent, and the general effect of the principal arches admirable; but the projections of the impost, the heavy and overhanging corbels, which extend beyond the principal line, and the coupled columns, are evident defects. The bases are not ill-arranged; the centre is, as it should be, elevated; but when arches are large, it is better to use a plinth on an impost, which does not alter the effect. The rich soffit, divided so ingeniously in the church of Santa Maria, in Trastevere, is by Dominichino. He built a chapel in the same church, called Della Madonna di Strada Cupa. The great door of the Lancellotti palace is his design; it is flanked by two Ionic columns, united without any reason, and supporting a graceful balustrade. The columns are placed on circular plinths, for the greater convenience of admitting carriages: but the square figure of the door is at variance with the interior, which is arched. There are besides some badly-arranged ornaments over this gate, which cut the architecture.

The greater part of the elegant Belvedere villa at Frascati was designed by Dominichino; he also designed the villa Lodovisi at Rome, the gardens of which he laid out with a number of verdant walks, divided the grove with the greatest possible taste, adorned the whole with statues, and erected the small and truly picturesque palace. Passeri is also silent on this work. This able artist was always wrapped in meditation on his favourite art, painting. Thus, when walking in the streets, his thoughts were employed on the subjects on which he was at work, and in attentively examining those things which appeared

trivial to others. He never commenced a painting till the subject was perfectly pictured in his mind. The fathers Teatini complained that he had not been at work on their cupola of St. Andrea della Valle for some time: "I am always at work on it in my mind," replied he. When he had any passion to express, he was accustomed to excite it strongly in himself, and thus became his own model. He laughed, cried, became furious or tender, according to the subject he had to represent. Among his various talents, strength of expression was his distinct character. But his misfortunes were even greater than his transcendent abilities. In Naples, particularly, with regard to the chapel of the Treasury, he received the most painful mortifications; and died of grief, if not by treachery, as was the general opinion. He, however, left property to the amount of twenty thousand crowns, besides his movable effects; an evidence that his profession had not been so unsuccessful as some imagined. He was rough in his manner, and very suspicious, but extremely modest in his mode of living and his desire of praise. "*Lauda parce vitupera parcius,*" was his device.*

GIOVANNI AICARDO, A PIEDMONTESE,

(Died 1625,)

WAS born at Cuneo, and went from thence to settle at Genoa, where he erected the public granaries, and carried the aqueduct of Calzolo a length of eighteen miles, over

* *Vite de' Pittori, Scultori ed Architetti, che anno lavorato in Roma di Giambattista Passeri.*

hills and vallies, and built the choir of San Dominico, and the Serra palace.

His son, Giacamo, widened two bridges in Genoa ; and, among other works, extended the wall of the dock to San Marco, fortifying it with a bastion.*

GIOVANNI COCCOPANI,

(Born 1582, died 1649,)

WAS born at Florence, of an illustrious family of Lombardy. He was learned in the laws, history, mechanics, and mathematics, and in civil and military architecture. He was clever in painting, and was preceptor to a number of the first families in Italy and the northern countries, with whom he preserved an epistolary correspondence. In 1622, he was sent for to Vienna, and was employed by the emperor, in the quality of engineer, in the wars, and was so successful, that he was rewarded with some fiefs. Returning to Florence, he built the palace of the villa Imperiale for the grand duke, and erected the convent for the monks of Santa Teresa del Gesu, with the church, of an hexagonal figure, and a well-proportioned cupola. The grand duke wished to establish a professorship of mathematics at Florence, and selected Coccopani as the professor, who well fulfilled the intention of the prince, and taught the youth not only geometry and arithmetic, but every other branch of the mathematics, perspective, fortification, architecture, &c.

* Vite de' Pittori, Scultori ed Architetti, Genovesi di Raffaello Soprani.

The father Castelli dying at Rome, Coccopani was invited to fill the chair, as professor of mathematics ; but he refused to leave Florence. He had a great genius for machinery, and after his death a model was found of a machine, in which, by means of thirty flasks of water, placed in a large cistern or coffer, corn might be perfectly ground, and, at the same time, engravings printed, with many other operations.

His brother, Sigismund, was also a learned man, a painter and architect, and much esteemed by Galileo. He, however, did little or nothing in the latter science, preferring theory to practice.

BENJAMIN JOHNSON,

(Born 1575, died 1637,)

Was born at Westminster ; and his mother marrying a second time to a builder, obliged her son to learn the business of his step-father. He worked from indigence at the buildings in Lincoln's Inn, with a trowel in his hand, but a book in his pocket. His taste for poetry soon overcame the square, and he became a celebrated dramatic poet, even rivalling Shakspeare in tragedy ; and if inferior to him in genius, he certainly surpassed him in a knowledge of the ancients, which he asserted with great boldness. His epitaph is,

“O BARE BEN JOHNSON !”

MATTEO NIGETTI, A FLORENTINE,

(Died 1649,)

A disciple of Buontalenti, was greatly concerned in the execution of the Strozzi palace at Florence. He built, in the same city, the cloister of the monks degli Angeli, the new church of San Michele degli Antenori, belonging to the Teatini fathers, which was finished by Silvani; and made the design and model of the church of Ogni Santi, belonging to the brothers of Osservanza. The grand duke Cosmo I. had intended to erect a third sacristy in San Lorenzo, the same size as that of Michael Angelo, but entirely covered with marbles and mosaic, and to contain a sepulchre for the grand dukes. Vasari made the design, but Vasari and Cosmo I. both dying, the grand duke Ferdinand I. enlarged the idea, and communicating it to Don Giovanni de' Medici, who was not less valorous in war than accomplished in the fine arts, more particularly in drawing, requested him to make the design and model for it. Don Giovanni complied with his wish, and produced not a sacristy, but a stately structure, the beautiful cupola of which gives effect to the church of San Lorenzo. Nigetti executed the design: in 1614 he commenced this famous work; and made designs for all the valuable ornaments with which the walls were encrusted, under the direction of the last-mentioned prince.

Nigetti was also a sculptor, and practised the art of cutting gems and hard stones: his principal work was the wonderful pix, or shrine, in the chapel of San Lorenzo.

INIGO JONES,

(Born 1572, died 1652,)

WAS born in London, and received the name of Inigo on account of some Spanish merchants, with whom his father was connected in the wool trade, standing as his sponsors. By some it is insisted that his father gave him a very expensive education; by others, that he put him apprentice to a carpenter. Be that as it may, it is most certain that, from his earliest childhood, Inigo was attached to and studied both drawing and painting, and was so successful in his landscapes, that he attracted the attention of the earl of Arundel, or, according to some, Pembroke, who generously provided him with the means of travelling to the most learned countries of Europe, to perfect himself in that art. His first journey was to France, Flanders, Germany, and Italy, examining with attention the various tastes of the nations and times; and he acquired such great fame, that while at Venice, Christian IV., king of Denmark, declared him his architect. This monarch esteemed him greatly, and took him to England with him, where his attachment to his country made him anxious to remain. The king, James I., then nominated him his architect.

The first introduction of the Roman style may be attributed to the famous Hans Holbein, in the time of Henry VIII. Of the buildings erected by him in England, nothing remains but the portico of the earl of Pembroke, at Wilton. This edifice, although purer than the works of his successors, is a species of bastard style, between the Gothic and the Greek; but the ornaments and proportions are graceful and well chosen. Under

the same king, Giovanni of Padua was sent for, and appointed superintendant of the royal edifices. He built Holmby House, in a very beautiful style; Woollaton Hall,* in the county of Nottingham; and the portico of Charlcot House. The painter Girolamo, of Triviso, also built a number of edifices in England. Under Henry VIII., flourished likewise Richard Lea, but he adopted the Gothic style.

John Thyne, one of the first officers of England, built Somerset House, 1567, which was an unfortunate mixture of Greek and Gothic.

John Shute, a painter and architect, flourished under Elizabeth; he was sent to Italy by the Duke of Northumberland, to study under the best architects; and, in 1563, published a volume, in folio, on the fundamental principles adopted by the ancient architects in their most famous monuments.

Stickles was also an excellent architect of this time; and, in 1596, he constructed a galley which would take to pieces.

Robert Adams, who died 1595, was superintendant of the royal buildings, and a skilful architect. He gave a description of the Thames, and of the manner of fortifying it. Under Elizabeth, flourished likewise Theodorus Haveus, an architect, sculptor, and painter, who, in 1566, erected a college at Cambridge, at the expense of a Dr. Cajus. In this edifice some return of good architecture is visible. The columns are small, the pilasters well-proportioned, and neatly executed.

The architect Ralph Simons, built, among other things, Emmanuel and Sidney colleges, and embellished a great part of Trinity.

* In Vol. II. of Mr. Britton's *Architectural Antiquities*, will be found an account of some of these buildings, illustrated by plans, views, &c.: and from an inscription in Woollaton church, the architect of this hall is discovered to be Mr. Robert Smithson, gent., who died in 1614.

James I. took no interest at all in the fine arts, and it was well he did not; for he who considered quibbles and formalities as evidences of eloquence, would have introduced as bad a taste in architecture as he did in literature.

During his reign lived Bernard Jansen, a Fleming, a great imitator of Dietirling, a famous Flemish architect, who wrote a number of works on architecture. Jansen built Audley End in Essex, with a vast gallery, and immense rooms, which, however, are not proportionably high; and a great part of Northumberland House. The façade was by Gerard Christmas.*

John Smithson, who died in 1648, was in the service of the duke of Newcastle, who sent him to Italy, in order to collect the best designs. He had some part in the construction of Welbeck and Bolsover castles.

Stephen Harrison invented the triumphal arches erected in London on the accession of James I.

The time of Charles I. may be considered the dawn of good taste in England. Elizabeth was fond of pomp, but parsimonious. James I. prodigal, but an encourager of architecture. Charles I. patronised the arts, distinguished ability, enriched the country, and was generous, while he was economical. He had all the virtues to have made his country happy; and happy would it have been for him, had he not thought himself the only one capable of making it so. He was a perfect gentleman, managed his pencil well, learned, and of excessive discernment in the fine arts and the sciences.

Till the year 1625, almost all London was of wood; and the earl of Arundel was the first who introduced stone for private buildings. A little more than a century back,

* "Anecdotes of Painting in England, with some Account of the Principal Artists," by Horace Walpole; where mention is made of some of the foregoing and few following artists.

England was sunk in slavery and barbarism ; and, after an almost overwhelming tempest, she now shines forth a brilliant model to all Europe. Among the great men who have been celebrated, as superior in the most learned nations of Europe,—as, her Miltons, her Newtons, and her Lockes,—Jones has certainly claims on her gratitude, for having adorned her with specimens of true architecture. His first works have some remains of rudeness ; but returning a second time to Italy, in order to study with deeper attention the most conspicuous efforts of ancient and modern architects, he acquired so pure a taste, that from that time none has appeared superior to him : Palladio alone was his equal.

On his return to England, he was appointed surveyor-general ; and finding that the board of works had incurred a considerable debt under his predecessors, he would not accept of any salary until these debts were liquidated : his example induced the comptroller and paymaster to do the same ; and these debts were discharged without any extra weight being laid on the people. Such patriotism as this is one of those noble virtues which should excite not verbal and barren admiration, but imitation : there are, at this moment, many states in Europe that are in want of such an expedient. Under the tempestuous reign of Charles I., he suffered much from the parliament, who were equally violent against all attached to the king : Jones was persecuted, and at length obliged to pay a fine. The martyrdom of the king affected him greatly, and so injured his health, that when replaced in his office by Charles II., his debilitated frame would not allow him fully to satisfy the magnificent ideas of that voluptuous monarch. The principal works of this rare architect, are the following.*

* In 1620, Inigo Jones was appointed one of the commissioners for the repair of St. Paul's, but which was not commenced till 1633 : he added a magnificent Roman portico to the west front, which had no

At Whitehall, the sumptuous building called the banqueting-house, or great hall of audience. Over a rustic basement rises an Ionic order, then a Composite, with an attic and balustrade above. In this edifice, elegance is combined with strength, ornament with simplicity, and majesty with beauty. The soffite is painted by Rubens, the sides by Vandyke, with some additions by Jones. This superb building is only a small part of a royal palace which Jones designed, and which was worthy of being executed. The design for this palace consists of six courts; the centre one, 125 feet long and 85 feet wide; that towards the park is a square of 245 feet. Of the other four courts on the sides of the centre one, two are 125 feet wide and 250 feet long; the other two are in proportion. The entrance is in the style of a triumphal arch, and at the angles rise two elegantly constructed towers. The façade towards the Thames has two stories, Doric and Ionic; the opposite is Ionic and Corinthian. The windows are Palladian. Magnificence shines throughout the whole, both in the variety and excellence of the proportions, and the convenience and beauty of the apartments. In Greenwich park, 1639, as a retirement for the dowager queen, he built a palace on a square plan, with a hall of 40 feet cube. The façade has a rustic basement, which supports a regular loggia of architraved Ionic columns, and crowned with a balustrade, which continues round the whole edifice.

In Somerset gardens, a grand gallery with arches; but from the fault of those who executed the design, the entablature was clumsy, and the windows not sufficiently relieved. The palace of Gunnersbury, near Brentford, executed by his pupil Webb, contains, in two floors, some noble, regular, and commodious apartments, with pro-

affinity whatever to the Gothic cathedral. He committed the same error at Winchester, where he introduced a screen in the Grecian style, between the nave and choir, amidst the most beautiful pointed architecture.

portionate chambers. The façade has a continued basement, on the centre of which is a loggia of Corinthian columns, with rather wide intercolumniations, entablatures, and pediments.

The Lindsey-house in Lincoln's Inn Fields. From a rustic basement rises a regular Ionic, with an attic and balustrade, adorned with vases, which are continued throughout the whole of this harmonious building. The windows are well-proportioned, ornamented with grace, and without affectation.

Jones designed a royal palace at Greenwich for Charles II. Webb executed it; and William III. afterwards appropriated it to a naval hospital, making many additions. This hospital, which is on the banks of the Thames, a short distance from London, is not to be equalled in the whole world for magnificence, beauty, convenience, and extent. The apartments are noble, with a variety of conveniences, the most delightful views, and a number of pictures by Thornhill, the English Apelles. The attic, which is above the grand Corinthian order, appears too high, though only a third of the whole order. The rustics are correct, the ornaments elegant, the arrangements well made. It will be observed, — Why so much magnificence for an hospital, to be occupied by the poor and infirm, and which should consequently be simple, and fitted for the use to which it is destined? But certainly magnificence is consistent with an hospital for English sailors, who form the strength and glory of their nation.

The church of St. Paul's, Covent Garden.* This is of

* This chapel or church was erected by order and at the expense of Francis, the fourth earl of Bedford, and cost 4,500*l*. Ralph, in his critical review of the public buildings, observes, that "this church is without a rival, and one of the most perfect pieces of architecture that the art of man can produce: nothing can possibly be imagined more simple; and yet magnificence itself can hardly give greater pleasure. This is a strong proof of the force of harmony and proportion, and at the same time a demon-

the Tuscan order, situated in a porticoed square. It is considered one of the most unique specimens in Europe, and possesses the majestic simplicity of the ancients. The Exchange, or Royal Exchange, built at the expense of Gresham, and rebuilt after the fire of London, in 1666, is said to have been designed by Inigo Jones; but is certainly inferior to all his other works. It is 205 feet long, and 180 wide. In the centre is a pavilion of the Corinthian order, with a bold arch, flanked at the side by two smaller ones; from the centre of the edifice rises a superb tower of three orders,—Ionic, Corinthian, and Composite. The rustic arch is condemnable, as the key-stones are too small, and give the edifice a weak appearance. The whole of the upper part is adorned with balustrades and statues. This edifice cost more than 50,000*l.* sterling; it produces annually 4000*l.*, and may be considered the richest possession in the world, in proportion to its size.

York gate and steps on the Thames, made for the duke of Buckingham, when admiral of England. In this the Tuscan order prevails, with rustic columns. In the frieze over every column is a sea shell, at the extremities are two lions rampant, also supporting shells; and over the great gate a pediment, with armorial bearings in the centre, and a shell at the top: these shells are consistent in an edifice belonging to a naval officer.

The palace of lord Pembroke, at Wilton, in the county of Wilts, is a masterpiece. To the beauty of architecture is united richness in bas-reliefs, statues, and marbles from Tuscany, and paintings from the celebrated Vandyke.

Amesbury House, for lord Carleton, in the county of

stration that it is taste, and not expense, which is the parent of beauty." The church is 133 feet in length, and 60 feet in front, and in height to the apex of the pediment a little less. These dimensions are outside, and include the thickness of the walls.

Wilts, was executed by Webb. Over a beautiful basement is an architraved loggia, with Composite columns. It is remarkable that the newell of the grand staircase contains another smaller one.

Various are the works of this great architect,* who followed the taste of the ancients, and in some points surpassed them. It was he who first introduced design into England, till then unknown, and established a taste for architecture, following the track of Palladio, on whom he has made some curious observations and notes, which are published in the works of Palladio, translated into English by Giacomo Leoni, architect to the elector palatine, and published in 1742. Jones also invented ingenious decorations, and wonderful machines for shows and diversions, the delight of Charles II. The reputation of this architect, therefore, is really great in all respects.

Jones wrote a dissertation upon Stonehenge, published after his death by his excellent pupil and relation Webb.

* To this list may be added, Barbers' Hall, in Monkwell Street, London; the building which fronted the gardens of old Somerset House; the plan of Lincoln's Inn Fields; the inner quadrangle of St. John's College, Oxford; the Queen's chapel, St. James's; Shaftesbury House, on the east side of Aldersgate Street; the garden front of Waller House; the Grange in Hampshire; Cashibury in Hertfordshire; Lord Radnor's, at Coleshill, Berkshire; part of Cobham Hall, Kent; fronts of Holyrood House and Heriot's Hospital, Edinburgh; Stoke Park, in Northamptonshire; the south and east side of Castle Ashby; inside of the church of St. Catherine Cree, Leadenhall Street. At Wing, in Buckinghamshire, was a house built by him; the front to a garden of Hinton St. George, Somersetshire, the seat of Earl Paulet; the front of Brympton, formerly the residence of Sir Philip Sydenham; part of Chilham Castle, and tower of the church, at Staines. He made some alterations and additions at Sion House; at Oatlands, a gate of the old palace; the gate of Beaufort Garden, Chelsea, now removed to Chiswick. He drew a plan for a palace at Newmarket, which was not executed; a handsome gate at Clifton Maubank, in Dorsetshire; the front of Lee Court, Judde House, and Chevening, in Kent; Storyhurst, near Malham Craven. A palace, and front of a church, at Leghorn, are said also to be by him.

In Germany, France, Spain, and Flanders, are found heaps of stones, the arrangement of which is attributed by some to the Romans, by others to the Aborigines of the respective nations, to the Celts, Gauls, Britons, and Germans. It is universally believed that these assemblages of stones are ancient monuments of battles, victories, and the sepulchres of illustrious men and princes. In England they abound more than in any other country. On Salisbury plain there are reckoned 128; and towards the summit of a hill is one of extraordinary size, called Stonehenge. Its figure is elliptical; Jones makes it similar to the Pantheon at Rome; its exterior circumference is greater than the cupola of St. Paul's, London; it is surrounded by a regular fosse, and the interior circumference is 100 feet. It has a cornice 18 feet high on the exterior, and 24 in the interior. The stones are of such an enormous size, that 160 oxen could scarcely draw one; the vulgar have supposed them the work of magicians or giants, and some have thought them to be a composition. Amidst these assemblages of stones are found bones, urns, spades, pieces of amber, crystal, and other materials for collars, bracelets, &c.; hence they have generally been considered burying places. Jones alone maintains, in this posthumous work, that Stonehenge was a temple; but to support this idea we must alter some of the dimensions, and remove some of the large stones, in order to make them correspond with his plan, or that of Webb.*

* Inigo Jones died at Somerset House, 21st of July, 1651, and was interred in the church of St. Bennet, Paul's Wharf; but his monument was destroyed during the great fire of London. The celebrated Vandyke has remarked, that in designing with his pen he was not equalled by any great master of his time, for the boldness and evenness of his touches. The library of Worcester College, Oxford, possesses a copy of Palladio's architecture, with MSS. notes by Inigo Jones, which were inserted in the edition of Palladio that appeared in 1714. Lord Burlington had a Vitruvius noted by him in the same manner.

BALDASSARRE GERBIER D'OUVILLY

(Born 1591, died 1662,)

WENT from Anvers, his native place, to England, when a youth, where he acquired the patronage of the renowned favourite the duke of Buckingham, and rendered himself illustrious in architecture, painting, and negotiations. Charles I. made him a knight in 1628, and promised him the superintendence of the royal edifices after the death of Jones. He published a volume, 4to., called, "The Interpreter of the Academy for Foreign Languages, and for all the Sciences and Noble Exercises;" a most miserable rhapsody. He afterwards settled with his family at Surinam, whence he was driven with so much violence by the Dutch, that one of his sons was murdered. Returning to England with Charles II., he designed the triumphal arches for the reception of that prince after his many calamities. He published a work in France on fortifications, and, in 1662, a small discourse in London on the magnificent buildings, in which he treated principally on solidity, convenience, and ornament. He satirised Jones on the errors in the banqueting-house, mentions a room built at the gate of the famous York steps, which is a square of 36 feet, and says that Charles I., going there to a scenic representation, commended it as equal with the banqueting-house.

He proposed to the parliament to level the streets of London, and to erect a sumptuous gate at Temple Bar, a design for which he presented to the king. His last work was a book entitled, "Advice to all Builders:" in this he ridiculed the lion's heads between the pilasters of the houses in Great Queen-street, built by Webb. The palace

at Hemmell Hempstead, afterwards destroyed by fire, was also his design.

Gerbier instituted an academy in London, on the model of that of Charles I., called *Museum Minervæ*. None but those who could prove themselves gentlemen, were to be educated in this academy, in which were taught the arts, sciences, languages, painting, architecture, fortification, antiquities, &c. But this noble institution was destroyed, with the plans made by Charles I., for the sole reason that they were made by him.

GIACOMO DE BREUCK, A FLEMING.

It is not known whether his birth-place was Mons or St. Omer, both these cities having claimed him as a native. He understood architecture extremely well, and had a genius capable of the greatest undertakings. Throughout the whole of his edifices there was great nobleness of thought, and the distribution of the detail was useful and agreeable, attention being paid to the most perfect decoration, without forgetting solidity. In 1621 he erected some considerable edifices at St. Omer; and at Mons, in 1634, the superb building for the monks of St. Julian. For his own amusement he also practised sculpture.

GIAMBATISTA SORIA, A ROMAN,

(Born 1581, died 1651,)

BUILT at Rome the façade of the church della Vittoria, very similar to that of Santa Susanna, which is equally

defective. In the same style is the façade which he erected at San Carlo de' Catenari. The principal value of these works consists in their size, and in the richness of the travertines and sculptures. The church of San Carlo de' Catenari, a Greek cross of one nave, with a cupola, and having the arm of the great altar larger than the other three, was built by Rosata Rosati, a sculptor and architect of Macerata, who built the church of the Jesuits in his own country at his private expense.

By desire of the cardinal Scipione Borghese, and patron of Soria, he built the porticoes and façade of San Gregorio. The porticoes are mediocre, and the façade, although of two orders, and with the usual errors, is elegant and chaste in its effect; an advantage which results from having a very large space in front, and, from being at the back of the Monte Celio, elevated on a wide though inconvenient flight of steps. And who could suppose that this façade, which represents that of a church, should be in reality other than what it does represent? On entering we find a porticoed court, at the end of which is the church. What a beautiful situation for a fine edifice is thus lost! It will be evident to any one, that at such an elevated situation, and with such a space in front, a most picturesque perspective might be produced, and have shewn at the same time both the portico and the façade of the church. Soria shewed also but little genius in the portico of San Grisogno, and in the church of Santa Caterina of Sienna, on the Monte Magnanapoli.

ALPHONSO PARIGI, A FLORENTINE,

(Died 1650.)

His father was Giulio Parigi, a number of whose edifices he finished at Florence, after his return from Germany,

where he had served the army in the quality of an engineer. It is astonishing with what ingenuity this architect restored a floor of the Pitti palace, which was out of the level, and inclined more than nine inches. He made a number of holes in the exterior wall, through which he passed large chains of iron, which he fastened externally by bolts : to the extremities of these chains he placed a number of screws within the apartments, and by the means of levers, together with these, he accomplished the work.

Parigi was also desirous of adding two wings to this palace, and commenced the left ; but after having erected the majestic walls, he abandoned the work, possibly because the wings standing on a declivity, there was much difficulty in making the doors and windows range : besides, these two wings must have appeared mean and low, when compared with the extreme loftiness of the palace, placed by Brunelleschi in the highest part of the square.

Alfonso Parigi also built the Scarlati palace at Florence, with three well-divided stories, but badly-arranged windows. He also repaired the banks of the Arno, which having burst, greatly damaged the adjacent country : but this work met with so much opposition from those who were envious of him, that it cost him his life.*

BARTOLOMMEO BIANCO, A LOMBARD,

(Died 1656,)

WENT from Comasco and established himself at Genoa where he superintended the construction of the new pier

* Alphonso Parigi also erected the first cloister attached to the church of Santo Spirito ; and after the death of Vasari he completed the palace of Uffizj.

and the new wall which encloses the city. Among his various works at Genoa, the most conspicuous are three grand palaces of the Balbi family, one of which was in possession of Durazzo, and the magnificent college of Jesuits, in the Strada Balbi.

GHERARDO SILVANI, A FLORENTINE,

(Born 1579, died 1675,)

WAS of a noble but decayed family. His native Florence is indebted to him for a great number of embellishments, both in sculpture and architecture. He restored the Albizzi palace, constructed the church and habitation of the Teatini, finished the casino of San Marco for the cardinal de' Medici, the church of the Compagnia delle Stimate, and the façade of the Strozzi palace, towards Santa Trinita, which is of three stories, but badly proportioned. The first story has Doric pilasters at the angles and at the flank of the great door, with an entire entablature and ornaments in the frieze; the second story has the windows flanked by Ionic pilasters and balustrades; the third has windows of the Composite order, and large elliptical windows above, surrounded by rustic work. The Capponi palace in Via Larga would have been much more beautiful, if its proprietor had not, from motives of economy, prevented the architect from raising it higher. In Via San Gallo, for the Signor Castelli, he built that noble palace, one of the most beautiful in Tuscany, now belonging to the Marucelli; and in Via Guelfonda the magnificent Riccardi palace, which is a royal residence. He also made a noble design for the enlargement of the Pitti palace, with a large square in front, but, through means of his rivals,

it never was executed; and Silvani, who was one of the most peaceable men in the world, gave himself no concern about it. The grand duke Ferdinand, who particularly esteemed this architect, commissioned him to strengthen the cathedral, for the façade of which he made a design of two orders, better adapted to the Gothic structure. Many architects have made designs for the façade of that church: Bontalenti, Dosio, Don Giovanni de' Medici, Passignano, Baccio del Bianco, who made so many wonderful machines in Spain, and the academicians of drawing at Florence; in preference to all these, that of Silvani was chosen: and yet the edifice still remains without a façade; the common case with all the churches at Florence. The palace and casino in Pinti for Salviati, the Bardi palace in Verbellezza, the villa della Falle for Guadagni, and at Pistoja, the Sapienza,—are all by Silvani. Much longer is the catalogue of this architect's works, who, during the space of ninety-six years, was always occupied. Among his designs were the façade of the Gianfigliuzzi palace, and the church of San Francesco di Paolo without the walls of Florence.

The bridge of Pisa having given way, Silvani made a design for a new one; but that of Bartoletti was preferred, who thought, if made of a single arch, it would become the wonder of the world. This was finished in two years. After standing eight days it experienced a terrible shake, and in the morning the miracle was no more.

Silvani was a clever architect, and well acquainted with sculpture; he was a good and great man, charitable and generous, and of a very retired disposition. He always lived in good circumstances, and was so industrious, that, within a few days of his death, he went to the cathedral, and ascended the long, narrow, and winding staircase of the campanile and cupola, in company with the builder, who was 100 years of age.

Pier Francesco Silvani, his son and pupil, was a good architect: he was much employed in the cathedral at Florence; and, among his different buildings, the church of the Padre dell' Oratorio is very creditable, for which Pietro da Cortona made a design previously, but in consequence of the expense it was not executed.

PIETRO BERRETTINI,
CALLED PIETRO DA CORTONA,

(Born 1596, died 1669.)

THE merit of this excellent painter is well known to the whole world. The marquess Sacchetti seeing him at Rome in the shop of a gilder, painting some small figures on seats, was surprised at the ability of the lad, took him to his own house, and enabled him to pursue his studies; he thence became a painter of the highest class, and an architect. He made a design for a palace, which the marquess Sacchetti built at Ostia. The design which he made for the palace of the Louvre, in concurrence with Bernini and Rainaldi, was highly approved; and Louis XIV. sent him his picture richly set in jewels. At Rome he made designs for the monument of the count Montauti, at San Girolamo della Carita; and for that of the family de Amicis, at the Minerva. In San Lorenzo and Damaso he built the chapel of the Conception. He restored the church della Pace, both externally and internally, adorning the façade with a graceful portico. This portico was so much to the satisfaction of Alexander VII., by whose order it was erected, that he declared Pietro da Cortona a cavalier, and rewarded him munificently. It is semicircular, with Doric

columns, architraved and coupled. The taste of the ornaments in the roof is noble ; but the circular pediment, which is over the door, is useless and unsightly, as are also the projections made by the pilasters at the sides of the door. The upper part of the façade is surrounded by pilasters and columns, with broken cornices, ungraceful windows, and two pediments, one within the other. In the interior of this church the octangular plan is beautiful, and as is also the cupola, which rises out of a similar figure ; and the vault, adorned with hexagonal compartments, is elegant. But the pilasters, inclining to the obtuse angles, are not agreeable, and the cornices of the two larger arches, cutting the pilasters at their sides, are insufferable.

In the church of San Carlo, at the Corso, Pietro built the transept, the tribune, and the cupola, which is simple, of a good figure, and has buttresses a little distant from each other : they have a trifling projection, and are not very apparent. This beautiful cupola rises from a Latin cross.

The façade which this great man erected at Santa Maria, in Via Lata, is universally admired. It consists of two stories ; one the Corinthian order, the other Composite. In the centre is a small portico of isolated and architraved columns, not well disposed ; the centre intercolumniation is sufficiently wide for an entrance, but the lateral ones are narrow and unequal ; then follows a group of pilasters, which conceal each other ; and at the angles, where greater strength is required, there is but one pilaster. Thus the exterior being rather mediocre, the number of Corinthian capitals create confusion, especially when seen a little in profile. The upper story is in the same style ; the only difference is, that the centre has an arch, which very unnecessarily interrupts the ornament above, and the frieze and cornice following round the curve. It was strange thus to make an arch above the floor, which is represented by the entablature. It is to be observed, also,

that the vaults of these two porticoes press against the façade, and that, therefore, iron chains should have been used. The termination is a pediment, which, for what reason we know not, does not extend over the whole.

The ancient church of Santa Maria Martina, near the arch of Septimius Severus, having, in 1588, been granted by Sixtus V. to the society of painters, sculptors, and architects, who, under Urban VIII., dedicated it to St. Luke, their protector, the Barberini princes rebuilt the church at their expense, and appointed Pietro da Cortona their architect. He was so much attached to this church, that he was accustomed to call it his delightful daughter. At his own expense he built the whole of the crypt, and finally left his fortune to the treasury, amounting to about 200,000 crowns. It would very naturally be supposed that the temple of the academicians of drawing at Rome, in the very Forum, surrounded by such numberless ancient monuments, at the foot of the Campidoglio, and built by Pietro da Cortona, would have been a perfect model; this edifice, however, has few beauties, and many defects.

The plan of the church, a Greek cross, is certainly elegant, terminating in a curved line at each of its four arms; the proportions are good, and in the centre is a beautiful cupola. The whole of the rest of the interior is bad; a mixture of columns and pilasters on a very high arched basement, the entablature distorted by projections, the niches inelegant, the windows mean, with preposterous embellishments, the altars disproportioned, and the ornaments of the cupola whimsical and irregular. The subterraneous church has a wonderful level vault, and well adorned with stuccoes; but the columns, although composed of fine marble, are badly placed; and the isolated altar, although rich in stone, metals, and work, abounds in architectural defects. Finally, the façade is a mixture of columns and pilasters. The columns are connected; and

one pilaster projects beyond the others. It is of two stories; the first Ionic, the second Composite. The first rises from a level basement, but does not follow a right line, the columns being placed in a curve. This façade is of a mixed figure, convex in the centre, and straight at the sides. The cornices are abruptly broken, the pediments useless, and the projections too great: it is terminated not in a point, but in a level line, and consequently the insignificant pediment appears placed there merely to be disgraced by the heavy armorial bearings and the two statues. From the square form of the façade, and from the plan of the church, being that of a Greek cross, with a cupola in the centre, it appears that the idea of the architect was to make the cupola the apex of the façade; but this cannot be seen at less than half a mile distant. The form alone is good, the remainder is heavy and in bad taste. Had the façade been confined to one order, the cupola would have had its proper effect, and the whole church have appeared to sustain it.

A good painter is not always a sculptor and architect. Pietro da Cortona was thought one of the first painters of his age. Architecture, however, is but little indebted to him; and we have just cause to be displeased that he should have treated her with so much caprice. Far from remedying any defects, he has multiplied the liberties already taken. His plans, notwithstanding, were learned and clever, his stuccoes elegant, and in the *tout ensemble* he has preserved an air of solemnity. But these valuable qualities are by no means equal to the extravagance which he has used in the orders, mixing columns and pilasters together, and using undulations and unnecessary projections.

Painting is not more indebted to him, if we rely on the opinion of Raffaello Mengs, who died at Rome, June 28, 1779. "Pietro da Cortona, from his great genius not allowing him to follow the style of the excellent painters

who preceded him, invented an entirely new style, devoting his talents to composition only, to the almost total exclusion of invention."

"His whole attention was directed to the number and proper disposition of his figures, without considering whether they belonged to his subject; a practice the direct opposite of the Greeks, who generally represented few figures in a picture, in order to make their excellence more evident. The Cortona school, which has extended further than is desirable, allows of a number of figures, to conceal each other's imperfections."

Pietro da Cortona died at seventy-three years of age, of the gout, which had disabled him for some time, and was buried with great solemnity in Santa Maria Martina, within the gate of which is his sepulchral stone; and at the foot of the staircase, leading to the subterraneous church, the academy of St. Luke placed a marble bust of him. He had a fine countenance, was of a good stature, and a majestic deportment; his manners were mild and agreeable, his answers prompt and decisive, but circum-spect; his opinions moderate, and his temper equal. He loved work, but at the same time allowed himself amusements; he lived moderately, but surrounded by every convenience; he used the riches he had acquired by his own industry, tempering parsimony with generosity, and, notwithstanding his ability in the fine arts, was free from all pride, and was generally beloved and revered.

FRANÇOIS MANSART, OR MANSARD,

A PARISIAN,

(Born 1598, died 1666,)

WAS endowed with inclinations the most fortunate for the study of architecture; an exquisite taste, a strong mind,

a habit of meditation, a fertile imagination, and a most indefatigable attachment to employment. His ideas for the general design of an edifice were great and noble; and his choice in the outlines of all the members of architecture, which he used in various ways, was delicate and appropriate. That this character is just, those will assert who have examined his edifices which decorate Paris and other parts of France; as the church of the Feuillans, in Rue St. Honoré, that of the Enfants Trouvés, in Rue St. Antoine, part of the Conde palace, that of Blezancourt, Toulouse, the castle of Choisy sur Seine, that of Gesvres en Brie, des Maisons, and others, with gardens, &c. His first work was the restoration of the hotel of Toulouse in 1620, and the last that of the Minimi, 1679.*

The church of the Visitation, Rue St. Antoine, is a small rotunda, ingeniously executed. The cupola is 43 feet diameter, and 80 in height: four large arches support the vault, and it is decorated with eight Corinthian pilasters, surmounted by an entablature of a fine outline, without a cymatium. The sculpture is heavy and semigothic. The façade has an appearance of heaviness, contrary to that of the interior; the doors and members are small.

His principal work is the façade of the Minimes, in the Place Royal, in which the greatest study has been used to make the metopes perfectly square, where the columns group with the pilasters. The whole of the improvement

* Besides these, Mansard erected the chateau de Berny, and the chateau de Baleroy, in Normandy; the new chateau de Blois he entirely built; a part of the interior arrangements at the chateau Richelieu, and of Coulommiers; a great portion of that of Fresne, where is a chapel reported to be the model of the church of Val-de-Grace, at Paris; the hotel de la Vrillière, and that of Jars; a part of that called Bouillon; the portal of the Minimes in the Place Royale, as far as the second order; finished the hotel Carnaveit, Rue Culture St. Catherine, and added the elevation of the façade; the church of the Val-de-Grace; and gave designs for the completing the Louvre.

consists in confounding the bases and capitals of the columns with the pilasters. But which is the most objectionable,—that some metopes should not be perfectly square,—or that capitals and bases should be crowded together? By order of queen Anna of Austria, he began the church of Val-de-Grace, and carried it up to the summit of the interior cornice, afterwards continued by Gabriel le Duc. But the voice of envy informed the queen that immense sums were expended on this edifice; and, on Mansard being interrogated on the subject, he, unused to the arts of a courtier, answered the queen mother with some rudeness. The direction of the church was immediately taken from him and given to others, who altered it, by changing the design, and ornamenting it with heavy sculpture, on the model of the church of Val-de-Grace. Mansard afterwards built, in the palace of Fesora, a chapel, which is considered a perfect model.

Mansard is the inventor of the curb roof, which the French call à la Mansard; certainly not the best possible invention. This architect was never satisfied with his own designs, not even when praised by those who superintended. Whence he often did the same thing many times over, ever seeking to add some improvement. The celebrated Colbert having requested him to make a design for the façade of the Louvre, Mansard opened his portfolio, and shewed him a number of sketches for it. The minister was satisfied with them, and desired him to choose one, and put it in a proper state to be presented to the king; at the same time requesting him not to alter it. Mansard refused to accede to this condition, not liking to be deprived of the liberty of changing it when a better idea occurred to him, and this was the cause of Bernini being sent for to Paris.*

* In "Recueil à Architecture Française, par J. F. Blondel," are given plans, &c. of some of the above works; and in the "Recueil des Hommes Illustres" is an account of this architect, by Charles Perrault.

CHARLES ERRARD, OF NANTES,

(Born 1606, died 1689.)

WAS chosen director of the academy which Louis XIV. had established in Rome. During his stay there, he employed himself in measuring and drawing the principal works of modern architecture, in order to make a supplement to "The Parallel of Architecture," by Chambray; but death prevented his completing this work.

The church of the Assumption, designed by him at Paris, near the gate of St. Honoré, is not a great evidence of his abilities. Although he had the two churches of Mansard as models—the Visitation and Ste. Marie, at Chaillot, from which he might certainly have drawn many beautiful ideas.

The principal façade of this church is preceded by a portico of six Corinthian columns, 2 feet and a half in diameter, surmounted by a triangular pediment. This portico in itself produces a good effect, but appears oppressed by what is above it; and this is again burdened with an awkward and gigantic cupola.

The interior is not treated more happily: the architecture is negligent, and the sculpture used in indiscreet profusion, and without taste. Perhaps the designs he sent from Italy were carelessly executed, which not unfrequently happens.

PIERRE LE MUET,

(Born 1591, died 1669,)

A native of Dijon, was versed in mathematics, and shewed his knowledge particularly in fortifying a number of places in Picardy, by order of the cardinal Richlieu. Muet was entrusted with the finishing of the church of Val-de-Grace, in Paris. He made a façade of two orders, Corinthian and Composite, with windows richly decorated with columns and a ballustrade. A canopy was afterwards made to the great altar, of six twisted marble columns, in imitation of those of Bernini, at St. Peter's in Rome, but placed on a circular story. The architect of this difficult deformity was M. le Duc, and the artist who sculptured it so admirably was Michele Angueir.

Muet also made the plans of the hotels Laigle, Luynes, and Beauvilliers, the chateau of Chavigny en Touraine, and that of Pont en Champagne. He composed a treatise on architecture, and translated Palladio on the Five Orders; also Vignola, adding to both a number of his own inventions and reflections.*

* In 1656, he commenced the church des Augustins, in the Place des Victoires, but died before it was finished. He published, also, a work in folio, entitled "*La Manière de Bâtir pour toutes sortes de Personnes*," which contains many plans and elevations.

COSIMO FANSAGA, OF BERGAMO,

(Born 1591, died 1678.)

BEING exceedingly attached to the arts, went to Rome to study sculpture and architecture under Pietro Bernini, father of the celebrated cavaliere. The façade of the church of Santo Spirito de' Neapolitani is the only work executed by him at Rome, and does not confer on him much honour.

He visited Naples, where he had so many commissions for statues and buildings, that he made it his residence. A cloister of San Severino, the great refectory and altar, were designed by him; as was also the principal altar of the Madonna di Constantinopoli, that of the Gesù Nuovo and the two lateral ones, the staircase of the church of San Gaudioso, and the façade of the church of the Sapienza. He built and sculptured a number of altars in various churches of Naples.

The façade of San Francesco Saverio, of San Theresa degli Scalzi, and of the chapel of the treasury of San Gennaro, and of San Domenico Maggiore, were also by him.

The viceroy, duke of Medina las Torres, availed himself of the genius of the cavalier Fansaga to repair the fountain in the Strada Platamone, which was without water. Our artist removed it to the Largo di Castello, enlarged it, and supplied it with water. This is called Fontana Medina, the most beautiful fountain of Naples; a character which it would better deserve if more simple. The fountain also in the street leading from the royal palace to Santa Lucia à Mare, is by Cosimo. He also designed the great gate and staircase of the palace of the duke Mataloni. The

catalogue of his works, performed during a lengthened and honourable life, would be too long for our present limits.

ALESSANDRO ALGARDI,

(Born 1602, died 1654,)

WAS born at Bologna. His father, a merchant, had him instructed in literature at an early age, and perceiving his strong inclination for drawing, placed him in the school of Lodovico Carracci, where Alessandro learnt the art. He afterwards studied modelling, and became exceedingly successful in sculpture. When a youth, he was introduced to the court of the duke of Mantua, and afterwards visited Rome, to study architecture; and remained there till the age of thirty-eight, solely occupied in repairing broken statues and modelling in plaster, neglected and despised, as one incapable of sculpturing in marble. At length his abilities were discovered, and he not only was acknowledged to possess merit as a sculptor, but also as an architect.

The renowned villa Pamfilj in Rome, without the Porta San Pancrazio, is all the work of Algardi, both with regard to the architecture and the ornaments. The designs of the Fountain, the plan of the villa, and the various and numerous arrangements, are all regulated with the most perfect judgment, and entitle it justly to its appellation, *Il Belrespiro*. It is universally confessed to be the finest villa of Rome. When the prince Don Pamfilj, nephew to pope Innocent X., entrusted him with this great work, not content with the designs of Raffaello and Giulio Romano, he went to Tivoli to copy some of the remains of Adrian's villa, and from these designed the bas-reliefs in

the beautiful vault of the ground-floor of the palazzino. In the plan of this palazzino he imitated one of Palladio's, well suited to the situation. In the centre is a round hall, lighted from the top, and surrounded in the interior by square rooms. In the four angles, occasioned by the introduction of the circular hall within a square figure, is a winding staircase, a chapel, and other conveniences. One façade has a portico, flanked by rooms at one angle, and a mediocre staircase at the other, leading to an upper suite of apartments. It is astonishing that, in an edifice of such small dimensions, so many conveniences should be united. We cannot, however, praise the useless and preposterous arch of the portico, which cuts the floor of the apartment above, nor the excessively high plinth which supports the pilasters of the round hall. The opposite façade is elegant and correct.*

For the same Don Cammillo Pamfilj, Algardi erected the great altar in the church of San Niccola da Tolentino, which is full of architectural errors. The church itself was built by Giovanni Maria Baratta, a sculptor and architect, and pupil of Algardi; it is by no means a happy effort.

The façade of the church of Sant' Ignasio was also designed by Algardi. If purity of architecture had been united to the grandeur and richness of the marbles and sculpture, this would be one of the most superb façades of Rome. But

* This villa is situated about half a mile from Rome, on the ancient Aurelian Way. It was erected about 1644. The interior was decorated by Francesco Grimaldi. The gardens are very extensive, being nearly five miles in circuit; and from the most elevated ground may be seen the ocean, beyond the marshes which environ Rome. There are some beautiful architectural fragments amidst the walks, and well worthy of the admiration that has been bestowed upon them. The grottoes, the fountains, the cascades, &c. are all disposed with the greatest ability, and some have said by Le Notre.—*Choir des plus Célèbres Maisons de Plaisance de Rome, &c. &c.*

it is of two orders, the lower of double Corinthian pilasters, on a wide flight of steps, with the entablature breaking over each couples of pilasters; semi-pilasters are attached at the flanks of these, and the entablature above them also follows the form of their projections. Over this arrangement is an attic, with similar salient divisions, and cut in the centre by a circular pediment. The second order has Composite pilasters, placed on a plinth, and supporting a large triangular pediment, extending the whole width, inclining forward, and forming a corona to the edifice, surmounted with candelabræ. The roof is adorned on each side by balustrades, which are continued round the foot of the pediment in front. But however faulty the architecture of this façade may be, there is richness and style enough in its decoration to have caused the square to be preserved in front of it, instead of the houses which now surround it.* Innocent X. honoured Algardi with the title of Cavaliere di Cristo, and presented him with a collar of gold worth 300 crowns. He was an honourable man, gentle in his manners, and in his discourse lively and acute. He died at fifty-two years of age, and was buried in the church of Santi Giovanni and Petronio of the Bolognese.†

* Plans and elevations of this church, as well as many others in Rome, may be seen in a work, entitled "*Insignium Romæ Templorum Prospectus exteriores, interioresque à celebrioribus Architectis inventi nunc tandem suis cum plantis ac mensuris, à Jo. Jacobo de Rubeis, Romano, suis typis in lucem editi ad Ædem Pacis; cum privilegio summi Pontificis, anno 1684.*"

† For an account of the works in sculpture and painting executed by Algardi, see "*Vite de' Pittori, Scultori, &c. di Giambattista. Passeri.*"

OTTAVIO REVESI BRUTI,

A nobleman of Vicenza, and well acquainted with architecture. There are a number of excellent buildings at Brendola belonging to the family, all from his designs.

He was author of a work entitled "*Archisesto per formare con facilità i cinque Ordini di Architettura*," &c. This instrument, invented by Revesi, is a species of proportional compasses, useful not only to architects, but also to others studying and practising the sciences.

JACQUES VAN-CAMPEN, A DUTCHMAN,

(Died 1658,)

WAS born at Harlem, of an illustrious family, and was lord of Rambrock. He followed painting as an amusement; and an anecdote is told of him, to which, however, we are not obliged to give credit. Whilst on his road to Rome to perfect himself in the arts, a lady took him by the hand, and offered to predict his fortune; and told him, that though going to Rome for the purpose of becoming a painter, he would leave it an architect; that the city palace of Amsterdam would be destroyed by fire; and that he would rebuild it much more beautifully. Campen laughed at the prediction, as any other reasonable man would have done. He, however, became an architect, and rebuilt the palace after its conflagration.

This edifice is built on 13,659 piles, well united together. In so marshy a soil no other foundation could be effective. The plan is almost a square; it is 282 feet long, and 255 wide; and its height 116 feet. There is a profusion of marbles, jaspers, sculptures, and paintings. This palace cost more than thirty millions of florins. It is the finest edifice in Holland, and the description of it occupies one thick folio. The ground story in the principal façade forms the basement, on which rises an order of Corinthian pilasters, containing two ranges of windows; then an entablature, and above this a repetition of similar pilasters and windows. The latter are simple, and have no ornament except a festoon between each range. At the angles are two pavilions, ornamented with four pilasters, and, in the centre, one with eight, which projects forward a little. At the summit of this is a pediment, ornamented with historical bas-reliefs, together with an elegant cupola for the clock. Instead of one large door are seven small ones, alluding, it is said, to the seven united provinces. The architecture of this palace possesses no very extraordinary merit.

Campen erected a number of other edifices in Amsterdam, a theatre, mausolei for several celebrated admirals, and a palace at the Hague for the prince Maurice of Nassau. His birth, as we have already said, was noble; but his soul was still more so: he never would receive any remuneration either for his pictures or designs, but was always ready to devote his time and talents wherever they might be useful;—a noble example for the rich and great.

FRANCESCO BORROMINI,

(Born 1599, died 1667.)

WAS born at Bissone, in the diocese of Como. His father was an architect, and much employed by the Visconti family. After Francesco had been to Milan to learn sculpture, he went to Rome, at seventeen years of age, and was under the direction of Carlo Maderno, his relation, who taught him architecture, and also had him instructed in geometry. He copied and arranged all Maderno's designs, and sculptured the cherubim at the sides of the small doors, with the baskets and festoons above the arches in the façade of St. Peter's, which are the only productions from the chisel of Borromini. There are also some tolerably good pictures by him, among which is one belonging to the fathers of the Chiesa Nuova, at Rome. On the death of Maderno, he was appointed architect of St. Peter's, or rather nominated as such, under the direction of Bernini. He soon became ambitious, then envious, and finally the enemy of his master, endeavouring to supersede him in all his offices. He was employed in a number of edifices, and thinking himself superior to the former architect, departed from all established rules, and in a desire for novelty, fell into an excess of extravagance.

Amidst the numerous catalogue of his buildings the following are the principal : —

At the extremity of the court of the Sapienza, a church with a concave façade, the interior plan of which is polygonæ, the sides of the figure being semicircular. The same play of outline is attempted on the exterior, and the whole is surrounded above by a balustrade. The cupola

is entirely formed of steps broken by counterfeits, and nothing can be more absurd than the lantern above, from which rises a spiral flight of steps, supporting a metal crown, with the ball and cross at top.

But the most extravagant effort of Borromini is the church of San Carlino, at the Quatro Fontane, composed of right angles, concaves, and convexes, columns above columns, of different diameters, windows, niches, and sculptures, which are all crowded into a very small façade.

The oratory of the fathers of the Chiesa Nuova has also a façade of circles and straight lines, in perfect confusion, like the head of the poor architect, who being determined to do what no one else had attempted, made the cimasiom undulating, which, instead of facilitating the course of the water, impeded it; placed delicate mouldings under heavy weights; projected only the architrave of the entablature; and practised contortions which appear the result of perfect madness. Yet, amidst so much folly, there is a certain harmony and elegance, much more suitable to a casino di villa than to a sacred edifice. We must, however, admire the level vault in this oratory, which is much larger than the subterraneous one of Santa Martina, by Cortona. It sustains the weight of a spacious library above; one of the largest sides is not strengthened by buttresses. The habitation of the Padri dell' Oratorio is one of the best buildings of Borromini, but it is still not free from extravagancies; such as the porticoes and loggie of the cloisters being supported by one single Composite pilaster. The small clock tower is also a mixture of lines.

In the church, and part of the college di Propaganda Fide, Borromini's fancies are evident; but the cupola and campanile of Sant' Andrea delle Fratte are in a better taste.

The great nave of San Giovanni Laterano was modernised, as we now see it, by Borromini, and its entrance has

a curved form: This artist appears to have had a great objection to a straight line.

The niches, ornamented with columns of verd-antique, with a corona in the entablature, are of an ingenious invention. But the outlines are irregular and whimsical, the turning of the arches above are broken, and the consoles, which support the before-mentioned columns, instead of pedestals, are insufferable. This nave is, however, well decorated, and a great part of the cornice is suppressed.

Borromini's best work is the façade of Sant' Agnese in the Piazza Navona. Upon a wide flight of steps rises a single Corinthian order, which forms a right line in the centre, and a concave one on each side. Above is a balustrade, over which rises the cupola, also by Borromini, which is more pointed than it should have been. On each side is rather an elegant campanile. The pediment in the centre is unnecessary, and the doors and windows devoid of grace. For these and other works our architect acquired so much fame, that the king of Spain, wishing to modernise and enlarge his palace at Rome, entrusted the work to Borromini. He made a design for it, which was never executed, but which so well pleased the monarch that he honoured the author with the cross of St. James, and presented him with 1000 pistoles. Pope Urban VIII. also declared him Cavaliere di Cristo, and gave him 3000 crowns and a pension.

He was also employed in the Barberini palace, built the church and monastery of the Madonna de' Sette Dolori, at the foot of San Pietro Montorio, modernised the Falconieri palace in the Strada Guilia, erected that of Rufina at Frascati; embellished the Spada palace near the Farnese, making, among other things, a staircase similar to the scala regia in the Vatican. It is said that the façade of the Pamfilj palace, on the side of the Collegio Romano, is

by Borromini. This piece of architecture is light, but destitute of magnificence; the divisions of the stories are small, and the arrangements of the windows on the principal side out of all order. This design was, however, followed in the two other façades of the palace, one on the Corso, by Valvasori, the other on the Piazza di Venezia, by Paolo Amalji, producing together an assemblage of deformity.

Borromini executed many other works, and sent designs into various countries, which brought him both fame and riches, but not appearing to have acquired the reputation of Bernini, he fell into a state of melancholy, to dissipate which he made a journey through Italy. Returning to Rome, he passed his time in solitude, solely occupied in drawing whatever suggested itself to his imagination. After having made a large collection of these whimsical inventions, he determined to have them all engraved, that the learned might know the strength and extent of his genius. While presiding at the printing of this work he was seized with so violent a fit of hypochondriacism, that in the course of a few days he was scarcely to be recognised, and his disease increased so rapidly that he became a perfect madman. His nephew was advised by the physicians and priests neither to leave him to himself, nor to allow him to study. This restraint only irritated him, being continually accustomed to employment. Borromini could not endure such inactivity. He asked for his instruments, but they were constantly denied him: at length a pulmonary complaint came on, attended by uninterrupted frenzy. During an excessively hot night, the wretched man, not being able to rest, and having in vain requested paper and pens, was heard to exclaim that such a life was insupportable, and springing furiously from his bed, he wounded himself in various parts of his body with a sword which was incautiously allowed to remain in his room. His servants hastened to him, and

prevented his terminating his existence at the moment; however he lingered but for a short time.

His constitution was strong, his countenance by no means unpleasant, although a little heavy, and sun-burnt; he was tall, with thick black hair. His manners were unblemished, he was grateful and disinterested, as a professor of the liberal arts should be, never requiring a remuneration for his labour. He was so jealous of his designs, that, lest any one else should have the credit of them, he caused them all to be burnt before he died. He never would make designs in union with another, saying, that his works should stand or fall by their own merits. His only pupil was his nephew, who inherited his immense wealth, and relinquished the profession of architecture.

Borromini was one of the first men of his age with regard to the fertility of his genius, and one of the last for the ridiculous use he made of it.

In architecture he was what Seneca was in literary composition, and Virgil in poetry. At the commencement of his career he was content to copy, and did well; but actuated by a mad desire of surpassing Bernini, he followed his own ideas, and became guilty of a species of heresy. He thought to be considered famous by his novelties. His undulating and zig-zag manner, his departing from simplicity in his ornaments, which is, however, the basis of all beauty, his profuse adoption of embattlements, united columns, and broken pediments, led him into every species of extravagance.

Amidst, however, his greatest deformities, a certain grandeur, harmony, and elegance, may be discovered, which shew he possessed talent. Had his genius sought for real beauties in architecture, had he devoted himself to correct the abuses which had insensibly crept into the practice of the greatest men; had he sought the true and still unknown proportions, suited to the different characters of edifices, and amended the members of the orders,

he would have practised novelties which would have proved useful to society, and would have rendered him superior to all his successors, not excepting Bernini. He mistook the road, and the common herd of architects, dazzled by his false glitter, have followed his manner, but with that inferiority naturally arising from an inferiority of genius.

Borromini's extravagant departure from all beauty and regularity in architecture, has caused his enemies to condemn him in every thing, whereas he certainly deserves some credit for the solidity and convenience of his arrangements. When right and wrong are so closely allied, we are too apt to confound them together; or, if we make any selection at all, such is the perverseness of human nature, that it will generally be in favour of error.

LOUIS LE VEAU,

(Died 1670,)

A celebrated French architect. His talents were of the highest class, and he practised his profession with that assiduity and activity which are requisite to undertake and execute great projects. He held the situation of first architect to the king, and was principally concerned in the enlargement of the Tuilleries, in which is an immense gallery, 1362 feet long and about 30 wide. He ornamented it with a Composite order, which has this peculiarity, that the modillions of the cornice project almost a third before the lower cymasium, which has the effect of reducing the height of the other members; the corona is too low, and the mouldings of the architrave too complicated. He also constructed the gate of the Louvre, the

great mass of building at the sides of the park of Vincennes, in the Doric court of which he increased the height of the columns one module, in order to enlarge the frieze, and thus render the metopes and the triglyphs regular. He made the design for the palaces of the famous Colbert, those of Lambert and Hensselin, de Lionne Vau-le-Vicomte, for the celebrated M. Fouquet, with large gardens, laid out by Le Notre, in which is a canal 500 toises long and 20 broad, terminated by a grotto, ornamented with niches and termini.

In the latter palace, the want of unity between the centre ornamented with two orders, and the sides with one order only, embracing the two stories, is singular. A worse effect could not be produced. There are other barbarisms in the general proportions of the whole. He made the design for the college des Quatre-Nations, of a new form, with a mixture of right lines and curves, and many other improprieties in the decoration. He also designed the church of Ste. Sulpice, which was afterwards confided to the superintendence of Messrs. Gittard, Oppenort, and other architects, which has occasioned a change of style essentially injurious to the whole; the ornaments are profuse, and badly placed. He died at Paris,* and his works were completed by his pupils, Lambert and François d'Orbay, who also built the church to the college of the Quatre-Nations, and various works to the Louvre, the Tuilleries, and elsewhere.

* This architect was born in 1612, and is known only by his works. He erected a palace for M. Bordier, called Livry, now Rincy, and the hotel de Pons, rue St. Dominique de Pontchartrain. Cardinal Mazarin employed him at Vincennes. François d'Orbay designed and executed the church des Premontrés, destroyed in 1719; that of the Croix Rouge; the Chenil Neuf de Fontainebleau; the convent of the Capuchins; the ancient hotel of the French comedians; at Lyons, the portal of the Carmelites; the gate du Perou at Montpellier. He died in 1698, and left a son, Nicholas, who was appointed comptroller of the royal edifices. — *Vie des fameux Architectes, par M. d'Argenville.*

GIACOMO TORELLI, OF FANO,

(Born 1608, died 1678,)

THE son of Pandolfo Torelli, a nobleman of the city of Fano, and cavalier of the order of Santo Stefano. He had a singular talent for theatrical architecture, and invented a variety of scenic machines, which from their novelty were so much admired, that his fame extended to Venice. In that city he produced many others, with various decorations, which were afterwards published. It was in the theatre of San Giovanni and San Paolo, at Venice, that he erected a machine which, by means of a lever or crane, impelled by a weight, changed the whole scene at once. The invention has been commonly used since in most theatres. But envy excited some miscreants to assault this ingenious artist, and wound him in the right hand so severely, that he lost some of his fingers. Notwithstanding this misfortune, he, however, succeeded in using his pencil and designing with elegance. He afterwards went to France, where his extraordinary machines and fireworks made him the favourite of the court and of all Paris. Louis XIV. engaged him in his service as royal architect and machinist. The famous theatre at Paris, called Le Petit Bourbon, was built by him; and in a variety of entertainments given there, he evinced ideas so entirely new and surprising, that the people surnamed him "the great sorcerer," it appearing to the French that such extraordinary powers could only be the result of something superhuman. Torelli published a description of all his scenes and machines, accompanied with engravings; and the celebrated Corneille, for

the arrangements of his *Andromeda*, eulogises the sublime talent of the architect.

While at Paris he married Madame de Sué, a lady of noble birth, by whom he had no issue. Finally, after having made a large fortune, he took leave of the monarch, and, in 1662, returned to his own country. He then, in conjunction with five other nobles of Fano, built, at their own expense, the theatre of Fortune, which, for size of scenery, and elegance of architecture, is renowned throughout Italy, and indeed all Europe. When, in 1699, the theatre of Vienna was burnt, the emperor Leopold wished it rebuilt on the model of that at Fano.

Besides this worldly memorial of his abilities in his profession, Torelli was desirous of leaving to his country one of his piety, viz. a model of the Santa Casa of Loreto, which he made and painted, establishing a fund for the celebration of a pompous procession every year. He died 1678, when the king of France had sent him repeated entreaties to build a theatre at Versailles, and other stately buildings. He was buried in the church of San Pietro, in Valle de' Padri Filippini of Fano, where, on the 1st of October, a magnificent scaffold is erected, made and painted by Torelli himself, who, by his will, prohibited the destruction of this funeral monument, and desired it should be perpetually erected amidst an immense number of torches on the anniversary of his death:—so true is it that vanity is the ruling passion of man.

GIROLAMO RAINALDI, A ROMAN,

(Born 1570, died 1655.)

MANY of his relations were professors of drawing. Adriano, a painter and architect, had three sons, who all professed those arts. One of these, Tolomeo, probably a disciple of Michael Angelo, was a civil and military architect, a philosopher and well acquainted with jurisprudence; he settled at Milan, where he held the office of architect to the royal house and fortifications. He had two sons, Domizio and Giovanni Leo, who following their paternal profession, were called Tolomei; they succeeded to the offices of their father, and built a number of edifices and fortresses in Milan, in the states, and in the Valtellina.

Another son of Adriano was named Giambatista, also an architect, and was employed in the fortifications of Ferrara, in the works of the Ponte Felice at Borghetto, and at Veletri on the Fountain, and other public conduits. He erected a number of buildings at Rome, where he married and had a son named Dominico, a painter and architect.

Lastly, the third son of Adriano was Girolamo, a pupil of Domenico Fontana, who having an order from Sixtus V. to design a church at Montalto, his native place, and from his various occupations not being able to make the drawing, entrusted it to Rainaldi. Fontana presented it to the pope, and observing him much pleased with it, said to him, "Holy father, this design is not by me, but by a young Roman of great ability, whom I am desirous of introducing to your holiness." The pope pleased at the incident, desired to see the young man, and finding him intelligent and active, ordered him to execute the building for which he had made so elegant a design. This was the dawn of

Rainaldi's fortune; and a lesson was given to architects to act with generosity towards each other, and more particularly to their pupils.

Rainaldi then finished the Campidoglio, constructed the gate of Fano, under Paul V., built the house for the professor of the Jesuits in Rome, and their college of Santa Lucia at Bologna. At Parma, he was in the service of the duke, and built his palace, and also that of Placentia and Modena, and the casino of Villa Taverna for the house of Borghese at Frascati, which he laid out very conveniently, and the altar of the Pauline chapel in Santa Maria Maggiore. He constructed the bridge of Terni over the Nera, consisting of only one arch of considerable length, and of good proportions. The grand Pamfilj palace in the Piazza Navona is his architecture. The Ionic columns of the centre pavilion are connected; above are two orders, somewhat heavy; then a large attic. The edifice is extensive, but the architecture mediocre: the apartments rather low, and the ornaments to the windows not very correct. This palace was spoilt by the strange fancies of Innocent X., who was rather a singular character. Rainaldi commenced the building of the church of Sant' Agnese, contiguous to the last named palace; but paying more attention to the order of Don Cammilla Pamfilj, nephew to the pope, than to the pope himself, the latter on going one day to view the building was so displeased, that he deprived him of his office, and gave it to Borromini, who finished it. At the canonisation of Sant Carlo Borromeo, 1610, the whole of the decorations of St. Peter's, both on the exterior and in the interior, were his designs. The beautiful church of the Padri Scalzi at Caprarola is also his work. He went twice to the marshes of Tuscany, called the Chiane, on account of the differences between the grand duke and the court of Rome concerning them. He died at eighty-five years of age, and was buried in Santa Martina.

CARLO RAINALDI,

(Born 1611, died 1641,)

SON and disciple of Girolamo. After having studied geometry and the belles lettres, he became renowned in architecture, and maintained the honour of his family.

Pope Innocent X., who had tried the abilities of Carlo by a number of designs and buildings, commissioned him to continue the church of Sant' Agnese on the piazza Navona. The plan of this edifice does Rainaldi great honour; it is a light, elegant, and well-proportioned Greek cross, and if the angles were not spoiled by the projecting pilasters, which create a confusion of bases and capitals, it would be a most complete work. He carried it up to the entablature: the rest, as we have seen, was finished by Borromini.

The same pontiff deputed Rainaldi head of the assembly appointed to examine into the state of the campanile raised by Bernini over the façade of St. Peter's, and to determine whether it should remain or be taken down. Rainaldi took infinite pains to prove how false was the idea of danger suggested by the enemies of Bernini. The campanile was, however, destroyed. Rainaldi made various designs for others, lighter and more suitable; but St. Peter's is still without, nor does it appear likely ever to have one.

Rainaldi made besides four designs and models for the piazza before St. Peter's; one of a square figure, one circular, the third a long-ellipsis, and the fourth hexagonal. The whole four were ornamented in the same manner, with dwellings above for the conclave and family of the

pope; but Innocent X. died, and these designs were never executed.

The monument of the cardinal Bonelli within the church of Minerva, at the small portico in the way to the Collegio Romano, was erected by Rainaldi. By order of the cardinal Lauria, he modernised the church of the Santi Apostoli; but the portico does him little honour, which he built on a weak foundation of ancient walls: its duration was short, and it was afterwards rebuilt, as we shall see, by Carlo Fontana. Little worthy of praise, also, is the façade of Gesu Maria, on the Corso, of one single Composite order of pilasters, on pedestals such an immense height, that they are two-thirds above the door; the use of the Composite on the exterior, and the Doric in the interior, is a deviation from all correctness. In the church on Santa Maria, in Campitelli, he did still worse; the errors are so numerous, that an experienced eye cannot endure to look on it. It, however, pleased pope Alexander VII. exceedingly, by whose order it was built, as it may many others who are dazzled with a forest of columns, and a quantity of stone worked in various ways.

Little can be said for the façade of Sant' Andrea della Valle, also by Rainaldi, and esteemed the most stately, after St. Peter's. The style is almost the same with that of Sant' Ignazio. It is, perhaps, rather larger; the columns are coupled, but each is on a separate pedestal: it has projections, and pediment above pediment, with many other absurdities.

Rainaldi made a design for the façade of San Carlo on the Corso; but it was rejected, and the directors chose a certain priest Menicucci, and a Capuchin friar, Mario da Canepina, with whom they produced that terrible façade of columns so disproportioned to their width. The twin churches at the Piazza del Popolo, one called the Madonna de Miracoli, the other di Campo Santo, are both by

this architect. The cardinal Gastaldi wished to erect a façade to San Petronio di Bologna, which church, since its commencement, 1390, by one Maestro Arduino, has remained without one. Notwithstanding that the principal architects of Italy have made both models and designs for it, the idea of the cardinal was frustrated, his vanity inducing him to require his arms being placed over the temple, and the noble senate of Bologna, from another species of vanity, not acceding to his wish. The cardinal Gastaldi withdrew in anger to Rome, and Rainaldi executed two small temples, by his desire, one circular and the other elliptical, both with equal cupolas and small graceful porticoes of isolated Corinthian columns. The centre intercolumniation would be better, if it were larger than the lateral ones; the columns at the side of the small doors might be spared, and either the pediment, or the balustrade which surrounds it, should have been omitted. The interior is by no means a fortunate effort: the chapels are too recessed and dark, and some of the large arches appear oppressed by the projection of the cornice, some of the arches are also circular on the plan. These churches were finished by Bernini and Carlo Fontana; and we cannot say to which of these architects the errors belong.

Rainaldi erected that part of Santa Maria Maggiore fronting the obelisk. The *tout ensemble*, with the wide flight of steps, and the projecting curved or convex centre, is beautiful; the windows are in a bad taste, the niches still worse, being much too small for the large statues which they contain, and the breaks are too numerous. He also built the sepulchre of Clement IX. in this church.

The Duomo of Ronciglione, the elegant church of Monteporzio, and the greater part of the gardens of Mondragone and of the villa Pinciana, are his designs. One of the most considerable works by Rainaldi, is the palace of the French academy, which belonged at first to the dukes of

Nivers. The large windows to the Mezzanines, above those of the ground floor, do not do him honour; and if less rich in ornament, they would have been more beautiful. He also sent a number of designs to Carlo Emanuele, duke of Savoy, who, besides other gifts, honoured him with the cross of Sant Maurizio and Lazzaro, which was presented to him publicly at Rome by the cardinal Maurizio of Savoy. Louis XIV. also sent him his picture enriched with gems, as a mark of his approbation of his design for the Louvre.

He accompanied Monsignor Carpegna to the Chiane, on account of the disputes still subsisting between Rome and Tuscany; and returned after having taken all the levels, plans, and designs, which were much approved of by the pope.

Rainaldi was animated and graceful in his demeanour, fond of pomp, and associated with the most distinguished persons, and of the first rank; who were also pleased with him, and made him many rich presents. He was a good Christian, and gave large sums in charity, and made an offering of all his jewels to the church of the Stimmate. He was attached to the professors of the arts and his friends; frank and sincere in conversation, and fond of music. He designed like a painter, and composed with facility; he executed with promptitude; his ornaments were bold, though not always correct, especially in the façades of churches; he practised the abuses and defects so commonly adopted by all those unacquainted with the first principles of architecture.

GIOVANNI LORENZO BERNINI,

(Born 1589, died 1680.)

His father was Pietro Bernini, a Florentine,* a painter and sculptor of no mean capacity; who, to study these fine arts more perfectly, went from Florence to Rome; whence, flattering himself with better fortune, he removed to Naples, and married Angelica Galante, who became the mother of Giovanni Lorenzo. Pietro again returned to Rome with all his family, by order of Paul V., to execute some sculpture in the Pauline chapel, in Santa Maria Maggiore. Under the direction of his father, and with so many examples, both ancient and modern, constantly before him, the talents of Giovanni Lorenzo found an ample field for development. When a child of only ten years of age, he sculptured a marble head, now in the church of Santa Prassede, which excites astonishment in all who have seen it. Paul V. was desirous of seeing this wonderful child; and asked him if he could draw him a head. "What head do you wish, holy father?" said the young Bernini: the pope, surprised at his question, desired one of Saint Paul, and in half an hour it was beautifully executed. The pontiff then recommended him to the cardinal Maffeo Barberini, the patron of letters and arts, in order that the seed might be sown to produce another Buonarroti. The pope, moreover, permitted the lad to take as many gold medallions as he could hold in both his hands. Bernini continued to work at his sculpture with the greatest ardour; and before he was seventeen

* Vita del Cavalier Giovanni Lorenzo Bernino, descritta da Domenico Bernino suo Figlio.

had executed a number of beautiful works, among which is the Daphne in villa Pinciana. So quick was his execution, that he may be said to have devoured marble; and he acquired so great a reputation, that when walking through the city, he became the object of general attention, and was pointed at as a prodigy. Praise, however, did not corrupt him, but rather excited him to greater efforts, which was still further encouraged by his father, who constantly told him that man never arrived at perfection, and that we may always improve. This is the only species of emulation which should be implanted in the minds of youth; an emulation excited by a consideration of their own works, and without reference to those of others, which too frequently degenerates into envy. It is related, that, being one day in company with a number of great artists, Annibal Carracci, on going out of St. Peter's, turned back to admire the old confessional, and exclaimed: "Can there be found any genius sufficiently sublime to make a confessional corresponding with so august a temple?" Bernini with a sigh said in a low voice, "Would to God that I may one day prove the artist you desire."

Gregory presented him with some considerable pensions, and created him Cavalier dell' ordine di Cristo. When his protector, the cardinal Maffeo Barberini, assumed the pontificate by the title of Urban VIII., he sent for Bernini, and addressed him thus: "It is fortunate for you that the cardinal Maffeo Barberini is become pope; but we are still more so, that the cavalier Bernini should live during our pontificate." This wonderful man then commenced those great works which he executed by order of the pope. He devoted himself, at the same time, to architecture and painting, without neglecting sculpture. When employed on the bronze altar or confessional in St. Peter's, the envious and the ignorant were not backward in observing the immense masses of bronze moved there, and sarcastically said, that the church of St. Peter would be turned

into a foundry. But they were silenced with astonishment on seeing the work completed. No good reason can be assigned for not placing it in the centre of the cross.* It must be evident to every one that it is not in a line with the bronze chair; and when looked at from one of the arms of the transverse nave, the greater portion of it is concealed: the flight of steps leading to the sacred crypt was most probably the preventive to this. Urban VIII. asking some one near him what he ought to give Bernini for so great a work,—the labour of nine years? “A chain of gold worth 500 ducats,” was the reply. “You shall wear the chain,” retorted the pope, “but Bernini shall have the gold;” and he presented Bernini with 10,000 crowns, and made one of his brothers a canon of San Giovanni Laterano, and to another gave a benefice of St. Peter’s. It would be superfluous to point out the absurdity of the twisted columns; their novelty, singularity, and difficulty

* The baldequino of St. Peter’s is one of the largest works in bronze at present known. Its plan is square: four twisted bronze columns of the Composite order, placed upon marble pedestals, support the crown, to which is attached the canopy. The columns are spirally fluted one-third of their height; the remainder is ornamented with branches of laurel and children. Four angels stand upon the entablatures over the columns, and assist in upholding the canopy. The whole height is 122 feet; viz. 11 feet 3 inches for the pedestals, 48 feet 4 inches for the columns, 11 feet for the entablature, 39 feet for the crown and canopy, and 12 feet 3 inches for the cross. Bonanni, in his “*Templi Vaticani Historia*,” says, that it contains 186,392 lbs. of bronze, and that the labour alone cost 100,000 crowns. Bernini, in his composition of this vast work, has taken up another form from that of the ancient *ciborium*, which was common in all churches, and usually composed of regular architecture. The present design was adopted, no doubt, to remove the idea of one building containing another, which to our architect would seem an absurdity. The style used for this work is well suited to its purpose, and exceedingly magnificent; but we must ever regret the spoliation of the Pantheon for its construction, the metal being taken from that building. “*Quod non fecerunt Barbari, fecerunt Barberini.*”

of execution have dazzled, and produced a number of imitators.

The Fontana Barcaccia, in the Piazza di Spagna, was designed by Bernini; but there is a little absurdity in sinking a boat to produce a fountain. The design of that of the Piazza Barberini is far superior: Glaucus, standing on a double shell, is supported by four dolphins, who spout forth an immense quantity of water, which falls over in the form of rain into the lower basin. At the desire of the same pontiff, he adorned the four piers which support the cupola of St. Peter's with niches, and in these were afterwards placed the four marble colossi; the Longinus being the work of Bernini.

These are the famous niches which served as a pretext for the malicious to raise a storm against this highly gifted man. On some fissures in the cupola being discovered, it was instantly reported that Bernini had weakened the piers by these niches, and the interior steps which lead to the ballustrade. We have already seen that these internal vacuums were left from the first building of the piers; and we shall hereafter see the true cause of the defects in the dome. It is said that Bernini having asked the sculptor of the Veronica, whence proceeded the wind which moved the cloth in the hand of the statue? the latter promptly replied, "From the fissures made by you in the cupola."

He was much employed in the Barberini palace, particularly in the staircases, the great hall, and the façade looking towards Strada Felice. The grand staircase is beautiful; majestic, and well-proportioned. The first story of the façade is a Doric well laid out; but the number of repeated entablatures, and the large arched windows, are not certainly to be admired. The façade of the Propaganda Fide is also the work of Bernini. This edifice was in danger of falling, when the architect planned the simple

sloping façade; thus ornamenting and strengthening it at the same time.

The fame of this excellent artist becoming universal, the king of England, Charles I., sent him a picture by the famous Vandyke, representing the countenance of the king in three different positions, in order that Bernini should make a bust in marble. He did it, and sent it to the king, whom it so much pleased, that he returned him a ring worth 1000 crowns, saying to the person whom he deputed to present it, "Go and crown the hand that has executed so beautiful a work," accompanying the jewel with other gifts of great value. The queen of England also wished her likeness, and wrote an extremely obliging letter to Bernini on the subject; but her misfortunes commencing soon after, that unhappy sovereign had other and more important affairs to think of. An English nobleman of great notoriety left his native country, and went directly to Rome to sit to Bernini, whom he rewarded with the liberality of a monarch, presenting him with 6000 crowns. He made various busts of sovereigns and men of the first rank. The cardinal Mazzarine wrote to him repeatedly, intreating him in the warmest terms to enter the service of the king of France, promising him 12,000 crowns a year. But the pope would not consent to it, saying, that "Bernini was made for Rome, and Rome for Bernini." Nor was he inclined to go, from his devoted attachment to the pope, by whom he was always treated in the most familiar manner. Urban VIII. one day said to his grand master of the ceremonies, that he should go to the house of Bernini, and amuse himself by looking over some of his great works. "Oh, holy father," replied Monsignor Depositario, "why such condescension? You lower the papal decorum." "Well, then," said the pope, "we must go and divert ourself with the children in our nephew's house." "That will be doing rightly," said the lord of formalities. "Indeed," rejoined the pope, smiling, "you

approve then of our becoming a child, but condemn our going to admire the greatest of men." The same day his holiness went with sixteen cardinals to visit Bernini.

At the persuasion of the pontiff, Bernini determined to marry, and at forty years of age he took to wife Caterina Fezi, daughter of an honest secretary of the company della Nunziata. He was but little inclined to the matrimonial life, not from any aversion to the sex, but from his great love for his profession. From the moment, however, of his entering the married state, he conducted himself with the steadiness and propriety becoming his new character.

Urban VIII., desirous of finishing the façade of St. Peter's, which, according to the design of Maderno, required two campaniles at the extremities, committed the execution of it to Bernini. The two lateral cupolas would of themselves have served for this purpose, and nothing would be required but to place the bells in them. However, an idea of so much simplicity has not entered into the mind of any one; or rather each architect employed has been desirous of adding to St. Peter's. Bernini erected one on the south side 130 feet high, of two orders, Corinthian and Composite, with an attic above.

The campanile was in itself good, indeed the best that had been designed for the purpose, but not in character with the beautiful cupola or the enormous façade. It was not finished when the façade began to give way, and even the tower itself to crack. The murmurs of the envious now broke into an open war against Bernini, and threatened the campanile with destruction. The meetings were frequent and clamorous; but a resolution was passed in favour of Bernini, it being determined that the foundations of the façade should be strengthened, the tower finished, and a corresponding one erected on the other side. This would have been done had Urban VIII. lived. Innocent X. of the Pamfilj family, having assumed the

triple crown, the anti-bernineschi faction took advantage of the pope when at his country retirement, and representing that the church was in immediate danger, obtained from him an order for its demolition, and without further delay the campanile was taken down.

The triumph of his enemies was now complete ; but the philosophy of Bernini supported him, who, during the whole course and sequel of the cabal never allowed himself to be the least discomposed ; and, tranquilly attending to his profession, made the design for the chapel of the cardinal Federigo Cornaro, with the group of Santa Theresa ; and the angels in the church of la Vittoria.

With every good intention towards Bernini, we must allow him to have been too hasty in the erection of this campanile. He should have recollected who Maderno was, and the nature of the foundations he had made. But supposing the two campaniles to be really there, as we see them in some designs of the Basilica Vaticana, it is evident, that instead of elegance they would have produced confusion. Instead of finishing Maderno's unfortunate design, why was not all that he had so foolishly done taken down, and the Greek cross terminated with a consistent and majestic façade ? Time may possibly produce some courageous and enlightened pontiff, who will remove so much deformity from the most august temple in the world, and give it that perfection of beauty which it is so capable of receiving, and at the same time remove the vast Vatican palace, which, like a monstrous excrescence, is attached to the basilica.

Two years before the death of Urban VIII., Bernini erected that sumptuous sepulchre in St. Peter's, opposite the so much admired one of Paul III. In this sepulchre there are bees dispersed, alluding to the Barberini arms. A buffoon one day admiring it, in company with Bernini, remarked, that he probably meant to illustrate by these bees the dispersion of the Barberini family : — “ And are

you not aware," said Bernini instantly, "that bees, when dispersed, unite immediately on the sound of a bell?" alluding to the bell of the Campidoglio, which tolls at the death of the pope.

Innocent X. wishing to erect a fountain in Piazza Navona, ordered designs from several artists. The prince Lodovisi desired one to be made by Bernini, which, with the model, was taken to the Pamfilj palace, where the pope was to give his opinion on all. On seeing this design, his holiness was delighted, and having looked at it for some time, he exclaimed, "This is a manoeuvre by the prince Lodovisi; Bernini must serve us, for if we see his designs we must order them to be executed." In fact, this fountain is a piece of enchantment;—it consists of a rock, from whence the water appears to issue, and around it are seated, in various attitudes, four colossi, representing the four principal rivers of the world, with the animals and plants peculiar to their respective regions. Bernini gave the figures to his pupils, reserving the rock for himself as the most difficult of execution. To its natural roughness he combined a certain degree of polish, which rendered it elegant and graceful; he divided it into four massive parts, in order to place on it the beautiful obelisk which the celebrated Thomas Howard, lord Arundel, was so desirous of taking to England. When this magnificent work was finished, previous to its being opened to the public, the pope went to examine it, and remained for above two hours within the enclosure, unable sufficiently to express his admiration of a design so well conceived and so admirably executed. When on the point of departing, he asked Bernini when the water would act: he replied, "That he could not exactly say; there were many things still to be done, but that he had given the necessary orders." The pope, at the moment of his going out, heard the noise of the water, which gushed in all directions from the fountain. The pontiff, with all his

attendants, stood in astonishment, and the former exclaimed, "Bernini, by this unexpected pleasure you have lengthened ten years of our life;" and immediately sent to the house of his sister-in-law, D. Olimpia, for 100 pistoles, which he distributed among the workmen. It is said that Bernini, one day passing by Piazza Navona, drew down the curtains of his carriage, that he might not see his own work, as if he thought it defective, and meriting a blush. It is true that he was not a man easily pleased; but this might arise from the bashfulness so natural to men of a modest disposition, when their works are seen by others, or exposed to public view.

In the other fountain of Piazza Navona, opposite the Pamfili palace, some repairs being required: Bernini himself executed anew the dolphin and triton.

For the prince Lodovisi, he began the great palace at Monte Citorio, the principal façade of which resembles five bodies of building. Innocent XII., having afterwards, in some measure altered the design, he finished it for a court of justice, therefore called Curia Innocenziana. A structure so magnificent and well-arranged, that it may be called the finest palace in Rome, merits a long wide street opposite, and the adjacent ones more spacious and regular.

Alexander VII., of the Ghigi family, who esteemed Bernini, employed him on many works, among which, the most sumptuous is the Piazza of St. Peter's. Bernini chose an elliptical figure for this piazza, being prevented from using a better form, by the contiguity of the Vatican palace. It is ornamented by four files of travertine columns of the Doric order, with an Ionic entablature, and a balustrade and figures above. These four files of columns form three porticoes; the great one in the centre is vaulted, the lesser ones architraved. To make the intercolumniations just, the architect should have increased the number of the columns in proportion to the greater circumference of the

curves on the plan. In this piazza there are two objections; one, that, being situated at the greater extremity of the ellipsis, nothing, or very little, of the façade of the church is seen, which is inconvenient, especially in great solemnities, and when the papal benediction is given; — the other, that these porticoes serving as communications to the church, the curvilinear form is certainly inconvenient and unpleasant. This amphitheatre is altogether handsome; the pediments at the entrance, the pavilions in the centre, the obelisk, the two stupendous fountains, with the façade, the walled corridors, and double pilasters of the same order, produce a grand imposing whole. Between the corridors, Bernini made a superb staircase, with two inclined piazzas, leading to the vestibule. No one has ever ventured to build over these columns, because the soil was not solid; there is evident proof of this by the number of openings in the vaulting, although they are not very wide. It is reasonable to imagine that Bernini was aware of this defect in the ground, and therefore could not contemplate an edifice being built over it. This being premised, instead of a massive Doric, calculated to support a heavy weight, he ought to have employed a more slender order, as an ornamented Ionic, or Corinthian, either of which would certainly have been more consistent to the beautiful exterior of the whole basilica.*

* These porticoes are each 56 feet in width, and contain one hundred and forty columns; these are 40 feet high, including their capital and base, and their diameter 5 feet. Over the entablature are figures 15 feet 6 inches high, making the total height from the pavement 65 feet. Bonanni says that the entire work cost 850,000 crowns. This undertaking, the greatest of which modern times can boast, and which perhaps may vie with any of antiquity, was originally projected by Michael Angelo; at least he intended to have had an immense space or court before the temple; but it was reserved for Bernini to arrange and mature the plan, as well as to execute it. This he has performed in a manner which entitles him to be ranked with the greatest architects employed upon St. Peter's.

The work which cost Bernini the greatest labour was the flight of steps leading from the portico of St. Peter's to the chapel of the Vatican : this was at first a mere dark precipice ; the walls, though old and weak, could not be taken down, as they supported the Pauline and Sistine chapels, and the hall. The old hall was removed with some of the walls, the rest remaining apparently supported in the air ; and although Bernini and Carlo Fontana knew well that the supports were secure, they could scarcely enter the vacuum without horror. But of this obscure situation our ingenious architect was enabled to make a staircase, well lighted, majestic, adorned with Ionic columns, and the vault ornamented with roses ; so that, in fact, it appears rather that the place was adapted to the staircase, than the staircase to the place :—so well did Bernini know how to put in practice that rule which was continually on his lips, that the ability of an architect is best shewn in converting the defects of a place into so many beauties. For the further embellishment of the staircase, the vestibule, and the corridor, he placed at the end of the first an equestrian statue of the emperor Constantine, at the moment of his seeing the cross in the air. Even the enemies of Bernini confessed this to be the least faulty work ; while those who are enemies to no party, but the friends of truth and reason, will admire this work, though not imitate it. The staircase has two branches, both extremely long : the first with Ionic columns, the space between which becomes narrower as you ascend ; the second flight is more confined, and ornamented with doubled Ionic pilasters. The statue of Constantine is under an arch, not at right lines with the stairs.—These are points certainly not to be imitated, but excite our admiration towards Bernini, who so ably overcame all the difficulties attendant on so confined and disadvantageous a situation.

While Bernini was employed on such important works,

his attention was at the same time directed to the no less important one, the chair of St. Peter, which is entirely of metal, gilt, supported by gigantic statues of the same material, representing the four principal doctors of the church; two Greek—San Gregorio Nazianzeno and Sant Atanagio; and two Latin—St. Augustino and St. Ambrogio. The models for these statues proved too small at first, and Bernini's patience was exercised by having to remodel them. It is related, that when this chair was placed in its present situation, Bernini went to Andrea Sacchi, a celebrated painter, and entreated him to accompany him to St. Peter's, in order to give his opinion on the work: the painter, who was rough and unpolished, refused to take the trouble; but, at the reiterated and earnest request of Bernini, at length consented, and in his slippers and cap got into the carriage. On arriving at St. Peter's, he placed himself just at the entrance of the door; "This is the point," said he, "at which your work must be viewed." Bernini requested him to advance a little further, but he would not move a step. After having looked at it some time, "Those statues should be a foot higher," was his only observation; and he left the church. It is pretended that Bernini acknowledged the remark to be a just one. On this occasion, Bernini made use of the window behind the chair, which would probably have embarrassed another, and so advantageously, that it has now the appearance of being placed there on purpose to give a more resplendent effect to this incomparable structure. The expense of the whole amounted to more than 100,000 crowns.

By the order of the last-mentioned pontiff, he erected a number of edifices, among which, the palace of the Santa Apostoli, now belonging to the duke of Bracciano, is most remarkable. The ground floor is a pavement of plain rustic, on which rises an order of Composite pilasters, which, contrary to acknowledged rule, contains two stories.

The windows of the ground floor are short, perhaps to allow larger openings in the basement; those of the state floor are called picturesque, but not a picturesque worthy of imitation, on account of the small orders flanked by the larger ones, and the triangular and curved pediments. The upper windows are still worse, both in their form and ornaments; but the entablature, with large corbels in the frieze, single over the windows, and doubled under each pilaster, is most wretched. This entablature is surmounted by a balustrade, which does not accord in one respect with the wings of the façade, which are too low with relation to their length. The two large doors, which lead to a rectangular court entirely surrounded with porticoes in the interior, with ordinary arches, are badly conceived. The porticoes are too low, and the staircase, by no means magnificent, wants light.

The elegant church, the Noviziato de' Gesuiti, of an elliptical figure, is also of his architecture. In the interior are five chapels, placed in the recesses of the walls, the arches of which produce a bad effect on a curvilinear plan. The lantern is too heavy, and the frontispiece to the façade, supported by two columns at a distance from each other, with two fragments of a pediment, have no relation to the rest of the elevation.

Louis XIV. and Colbert, his minister, being both lovers of the fine arts, employed Bernini to make designs for the palace of the Louvre, in which edifice some of the first architects had exerted their talents. His designs pleased the monarch so much, that he sent him his picture set in gems, and wrote letters to the pope and Bernini, requesting the latter to go into France to execute it. The following is the letter of Louis XIV. to Bernini:—

“ SIGNIOR CAVALIER BERNINI,

“ Your talents have inspired us with the greatest esteem for you, and have excited in us an earnest desire

to see and know more particularly so illustrious a man, provided that our wishes be compatible with your duty to our holy father and your own convenience. This has induced us to dispatch a courier extraordinary to Rome, requesting you to give us the satisfaction of seeing you in France, and to take advantage of the present favourable opportunity of the return of our cousin, the duke of Crequi, our ambassador extraordinary, who will explain more minutely to you the urgent cause which makes us desire your presence, and will discourse with you on the beautiful designs which you have sent us for the building of the Louvre ; for the rest we refer you to our aforesaid cousin, who will inform you of our further good intentions. We pray God to have you, Signior Cavalier Bernini, in his holy keeping."

" From Lyons, 11th April, 1665.

(Signed)

" LOUIS."

To the pope he writes thus :—

" HOLY FATHER,

" Having already received by the order of your holiness two designs for my palace of the Louvre, from so celebrated a hand as that of the cavalier Bernini, it would become me rather to think only of being grateful for this favour than to request fresh ones. But as it concerns an edifice which has been for many centuries the habitation of the most zealous kings of the holy faith that Christendom has ever produced, I feel more confident in addressing your holiness. I supplicate you, then, if your service allow of it, to desire the aforesaid cavalier to make an excursion to France, for the purpose of finishing his work. If at this present moment your holiness cannot grant me this favour, I have only to add, that no one at any time will receive it with more veneration from your hands than, holy father,

" Your devoted son,

" LOUIS."

The duke of Crequi, ambassador from France to Rome, having taken leave of the pope, was obliged to solicit another audience, for the purpose of making a solemn request to the pontiff, and afterwards went to Bernini, urging him to yield to the wishes of his sovereign. The pope granted him permission, but Bernini, who was already sixty-eight years of age, hesitated: but the father, Oliva, superior of the Jesuits, his most intimate friend, at length persuaded him to depart, in 1665. The preparations made for his journey, resembled a triumphal march. He was conducted to Paris as a man who honoured France by his presence. The grand duke of Tuscany ordered him a public entrance, and required the marchese Ricardi to treat him with the utmost splendour. He received similar honours at Turin. At Lyons, all the professors of the arts, and persons of the first rank, went out to meet him; and in every country he went through, the people so flocked in the streets to see him, that he was accustomed to compare himself to an elephant, or some *lusus natura*. The nunzio went out of Paris with the relays of horses to receive him, and he was conducted to the royal palace like one about to dispense happiness to the nation. The whole court and nobility vied with each other in paying him attention, and the king evinced to him every possible mark of friendship and generosity. Bernini having been brought to Paris with so much pomp, as the only man worthy of working for Louis XIV., was surprised on seeing the façade of the Louvre, towards St. Germain Auxerrois, designed by Claude Perrault. On beholding this great work, he said publicly, that his coming to France was useless when she herself produced architects of the first rank. This trait of his sincerity and liberality does Bernini more honour than all his knowledge in architecture and statuary; and artists, instead of blaming the works of their contemporaries, would do well to imitate Bernini.

With regard to architectural works, for which Bernini went principally to France, he did nothing. He sculptured the likeness of the king in marble. One day that the king remained in the same position during an hour, Bernini cried out, "Wonderful, wonderful! so active a king, and a Frenchman, and to remain still for the space of an hour!" At another time, when Bernini was taking the likeness, he raised the hat on the forehead of the monarch, saying, "Your majesty is a king who may dare to face the world." The courtiers immediately wore their hats as Bernini had placed the king's, and hence this fashion was called also à la Bernini. Another of his witty repartees to the queen, when admiring this likeness of his majesty, was this—"Your majesty approves the likeness, because you admire the original." Some ladies having asked him which were the most beautiful, the French or Italian women,—he replied, "Both are beautiful; this is the only difference, blood flows under the skins of the Italians, and under that of the French, milk." During the eight months he was in France, he had five louis d'ors a day; and at last, a present of 50,000 crowns, with an annual pension of 2,000 crowns, and one of 500 for his son, whom he took with him. Such magnificent rewards do honour to the fine arts, but this shews more ostentation than reason, because it was not extended to those who were natives of France, in the same degree. On Bernini's return to Rome, he made an equestrian statue of Lewis XIV., in token of his gratitude, which is now at Versailles.

He only left a design for the façade of the Louvre, which is as well not executed. It consists of colossal orders, unequally distributed, containing two stories, with windows badly decorated; heavy corbels, in the frieze of the entablature, crowned by disproportioned balustrades; a rustic basement, without the due regard to the superior parts; and three large doors in the centre, destitute of grace.

Alexander VII. so much esteemed this great man, that

he twice visited him at his own house; as did also Clement IX. Under this pontiff, Bernini embellished Ponte St. Angelo with those elegant balustrades which should form a part of every bridge, in order that passengers may have the pleasure of seeing the river. For the ornamenting this bridge, Bernini made two figures representing angels; one with the crown of thorns, the other with the inscription on the cross; but the pope, not willing to allow of such beautiful works being exposed to the injuries of the weather, had copies of them made. The originals are now in the church of Sant' Andrea della Fratte, presented by the family of Bernini. He sculptured another secretly, and had it placed on the bridge; it is that with the inscription on the cross.

When Bernini was eighty years of age, as a testimony of his gratitude to the queen Christina, his peculiar protectress, he devoted himself with the greatest attention to sculpture a figure of our Saviour, half as large again as life: this his last work received the highest commendations, but the queen refused to accept it, because not able to remunerate the artist as he deserved; he therefore left it to her in his will. He died at the age of eighty-two, and was buried in Santa Maria Maggiore. His property amounted to 400,000 crowns, which to the queen Christina appeared a mere bagatelle; saying to the prelate who gave her the information,—"Had he served me, I should have been ashamed that he left so little." Certainly some nephew of the pope may have possessed more; but he was recompensed beyond his merit. His fame was greater during his life, than subsequently;—a thing very uncommon.

Bernini was warm, irritable, and haughty in his demeanour; though a good Christian, charitable, and averse to slander. His spirits were wonderful. He was very fond of plays, and recited a variety of characters with peculiar excellence, appearing to know Plautus and Terence by

heart, though never read by him. He invented a great quantity of theatrical machines; among these was a curious contrivance for making the sun appear and move in the scene:—the king of France requested the design of this. His talent was not only displayed in sculpture and architecture, but also in painting, and, although he only practised the latter as an amusement, he produced not less than five hundred pictures, the greater part of which are still existing in the Case Barberini and Ghigi. In the chapel of the sacrament, in St. Peters, is one representing the miracles of San Maurizio. Sculpture, however, was his favourite study, being enabled to continue at it for seven hours without intermission,—a fatigue of which none of his young men were capable. He sometimes remained hour after hour in thought, so that it was necessary always to have some one by his side, lest in his abstraction he should fall: he would never allow himself to be disturbed, saying, “Do not touch me, I am in love.” Could we sum up together all his idle moments, setting aside his hours for sleep and refreshment, they would not, in the course of so long a life, amount to a month. When at work, he never moved from politeness to any one; and whoever went to him, lords of the first quality and cardinals, they always seated themselves in silence, and watched his labours. He became extremely heated, even to exhaustion, and yet his profession was always his most delightful amusement. The queen, Christina, going one day to see him, he received her in the rough dress in which he was sculpturing, observing, “that this being the habit of his profession, he considered it more respectable than any other;”—the queen touched it several times, saying, “it was more precious than purple.”

In taking likenesses, he attended to the rules of truth, which consist, not as some imagine, in giving to the resemblance a smiling and pleasing air, but in expressing the true and peculiar character of the person and phy-

siognomy; thus, a melancholy countenance should not be made lively, nor a grave and majestic one, smiling and joyous. Bernini would not therefore allow the person to remain in the same position continually, but required them to walk about, that the body might assume an easy and natural attitude. Above all the ancient statues of Rome, even above the Laocoon itself, he preferred the Torso del Tevere, which is in the room in the centre of the two courts of the Vatican, behind the great niche; and the mutilated and deformed statue of Pasquin. It is related, that being one day asked by a foreigner which was the finest statue in Rome, and Bernini telling him the Pasquin, the foreigner, on seeing it, thought the answer a satire upon him. It appears that Bernini affected singularity in this instance; for the Pasquin,—whatever remains of good drawing a professor may find in it,—is so miserably disfigured, that it can never be thought a fine statue.

Bernini was accustomed to say, "that he was not the greatest man who was without fault, but he who committed the least; and that he himself had many, because he had executed the greater number of works." After having finished a work, he always looked at it attentively, and if any beauty was wanting, or any error evident, he never looked at it again, nor was he ever satisfied with his own performances:—a misfortune common to all great men, and an important one, because even amidst the greatest applause they are internally discontented. The ignorant and presumptuous, on the contrary, are always satisfied, or at least affect to be so, and render themselves more insufferable by their self-approbation, than by their bad works.

As the character of Bernini's sculpture is the tender and soft, so in his architecture, lightness and elegance are conspicuous; which style always pleases the unlearned. He understood mechanics: he knew well how to adapt his plans to narrow and confined situations. In the *tout*

ensemble, his buildings are good and harmonious; his manner of outline graceful, his ornaments elegant, though sometimes profuse. He used to say, that it was occasionally necessary to depart from established rules. This is a very equivocal maxim:—from the regular and decided rules of architecture, we should never depart; but from those habits, which are more the result of pedantry and custom than reason, we are certainly allowed to deviate. From a want of this necessary distinction, Bernini, instead of relieving architecture from some of her abuses, rather encumbered her with fresh ones. He has generally preserved to each order its respective character. He was fond of broken pediments, and of placing them in improper situations; he has adopted undulations, projections, and intermixtures of right lines and curves; and instead of a beautiful simplicity, he substituted elegant fancy. The admirer of Bernini will say:—

Il est bien aisé de reprendre,
Mais mal aisé de faire mieux.

Let him, however, imitate Bernini wherever he has followed nature and reason, but no further.

Giovanni Lorenzo Bernini, had, among a number of brothers, one named Luigi, who was also a sculptor and theoretical architect, and tolerably clever in the invention of machines. It was he who contrived the wooden tower, 90 feet high, which is moved into St. Peter's with so much facility for the purpose of cleaning the walls; he also contrived a balance, or steel-yard, for weighing the bronze used in the tribune.

AN ENTIRE CATALOGUE OF THE WORKS OF
GIOVANNI LORENZO BERNINI.

Profiles and Busts in Marble, &c.

Of Giovanni Battista Santoni, Maggiordomo of Sextus V., bishop of Tricario, in Santa Prassede.

Of Giovanni Vigevano, at the Minerva, in the third pilaster of the centre nave.

Of the cardinal Delfino, in Venice; and another profile of the same.

Of the cavalier Sourdi, at Paris.

Of the Cardinal Valerio, at Venice.

Of the cardinal Montalto, of the Peretti family.

Of Monsignore del Pozzo. — Of Monsignore Francesco Barberini, uncle to Urban VIII. — Of the mother and father of Urban VIII. — Of Donna Lucrezia Barberini. — Three of Urban VIII., and one of metal, all in Casa Barberini.

Of Monsignore Montoja, in San Giacomo degli Spagnuoli.

Of Paul V. and of the cardinal Scipione Borghese, in the Villa Pinciana.

Another of the same, in Casa Borghese, so beautiful, that when seen by Bernini forty years afterwards, he exclaimed, "Oh, how little progress have I made in sculpture, after so great a length of time!" and perhaps he said the truth.

Two of Urban VIII., in Casa Gori.

Of Costanza Piccolomini, in the gallery of Florence.

Of Don Paolo Giordano, duke of Bracciano, in Casa Orsini.

Of Innocent X., in Casa Pamfilj.

Another of the same, in Casa Barberini.

Two of Gregory XV., in Casa Lodovisi.

Two of Alexander VII., in Casa Ghigi.

Of the cardinal de Richlieu, at Paris.

Of Charles I., king of England.

Of the duke Francesco, at Modena.

Of Don Carlo Barberini, at Campidoglio.

Of Lewis XIV., at Paris.

Of Clement X., at Rome.

Of an English gentleman, at London.

Statues in Marble.

Of the cardinal Bellarmino.—Of Paul V., both in the Gesu.

A group of Eneas, of Anchises, and Ascanius.—David; a group of Apollo and Daphne.—Materasso, for the Ermafrodito, all in Villa Pinciano.

Group of Proserpine, in Villa Lodovisi.

Group of Neptune and Glaucus, in Villa Negroni.

San Lorenzi, in Villa Strozzi.

San Sebastiano, for the princess of Rossano.

Santa Bibbiana, in the church of the same name.

An angel at the sepulchre, in the Casa Delphino, Venice.

The Longinus, in St. Peter's.

Head and model of the statues of the countess Matilda, in St. Peter's.

A group of charity and justice, in the sepulchre of Urban VIII.

Constantine on horseback, in the portico of St. Peter's.

The Moor or Triton, in the Fountain of Piazza Navona.

The rock, horse, and lion, of the fountain in the centre of Piazza Navona.

Truth, in Casa Bernini. This is the statue which so much pleased the queen Christina, to whom, while looking at and admiring it, a cardinal observed, "Your majesty is the first crowned head who has been pleased at truth." She replied, "But truth is not always of marble."

San Girolamo, in the Ghigi chapel, at Sienna.

Daniel and the Group of Habakkuk and the angel, in the Ghigi chapel at the Madonna del Popolo.

Urban VIII. in Campidoglio.

Fonseca, with the crown in her hand, at San Lorenzo, in Lucina.

The cardinal Cornaro, at the Vittoria.

The angel with the inscription on the cross on Ponte St. Angelo.

The same, with another, bearing the crown of thorns, at St. Andrea delle Fratte.

Heads of a blessed and condemned person, at San Giacomo degli Spagnuoli.

An angel over the great altar, and another in the same church, Santo Agostino.

A bas-relief of Christ and St. Peter, called the "Pasce oves meas," over the gate of St. Peter's.

A colossal equestrian statue of Louis XIV. at Versailles.

A triton, in the fountain of Piazza Barberini.

The blessed Lodovisa Albertoni, in San Francesco a Ripa.

The sepulchre of Alexander VII. at St. Peter's.

The Saviour, his last work, a legacy to the queen Christina, of Sweden.

Fifteen fine heads, in various places.

Statues in Metal.

A silver bust, in Sant' Eustachio.

Urban VIII. at Velitri.

Of the same, in his sepulchre at St. Peter's.

Four angels in metal, in the pix of St. Peter's.

A large crucifix, for the altar of the royal chapel at Madrid.

Santa Francesca Romana, an angel and shrine, in the church of her name.

The chair of St. Peter in the Basilica.

A likeness of the cardinal de Richlieu, at Paris.

Works in Architecture.

Façade, staircase, and hall of the Palazzo Barberini.

The palace of Monte-Citorio.

The Jesuits' church of the Noviziata.

A church in Ariccia.

The church and cupola of Castle-Gondolfo.

The gallery and façade towards the sea, in the pontifical palace of Castle-Gondolfo.

The chapel Cornaro, at the Madonna della Vittoria.

The Silva chapel, at Sant' Isidoro.

The Fonseca chapel, at San Lorenzo in Lucina.

The chapel of Aleona, at San Dominico e Sisto.

The chapel of the Raimondi, at San Pietro Montorio.

The chapel of the Sirj, at Savona.

The sepulchre of Alexander VII. in St. Peter's.

The pix of metal and lapis lazuli, after the model of the small temple of Bramante, on the altar of the sacrament at St. Peter's.

The Baldaquino.—The sepulchre of the countess Matilda.—The piazza, the colonnade, and staircase, in St. Peter's.

The arch and ornamenting of the ducal staircase in St. Peter's.

The monument of Marenda, in San Lorenzo and Damaso.

Another in the church of Convertite.

The memorial of Suor Maria Raggi, at the Minerva.

The additions to the Quirinal palace.

The fountain of the Piazza Navona, with the erection of the obelisk.

The restoration of the Ghigi chapel, and of the whole of the church del Popolo.

The interior of Porta del Popolo.

Summer rooms, made in the time of Clement IX., at the Quirinale.

Ornaments of Ponte St. Angelo.

The arsenal of Civita Vecchia.

The villa of Rospigliosi, in the Pistojesse.

The altar in the Rospigliosi chapel, at Pistoja.

The lower altar of Santa Francesca Romana.

The altar in San Calisto.

The great altar in San Lorenzo and Damaso.

Facade and restoration of Santa Bibbiana.

Fountain in Piazza Barberini.

Ornaments of children, and medallions of marble, with the arms of Innocent X., at St. Peter's.

Pavement of the church and of the portico of St. Peter's.

The order and small lantern of the cupola of the Madonna di Monte-Santo.

The palace of the duke of Bracciano at Sant' Apostoli.

Scenes, &c., fireworks, scaffolds, masquerades, and other similar things.

CLAUDE PERRAULT, DE PARIS,

(Born 1613, died 1688.)

THIS architect excelled in a variety of sciences differing essentially from each other; and, what is still more extraordinary, he acquired them without the aid of a master. Educated for a physician, he became a painter, musician, architect, engineer, and anatomist. He made a design for the façade of the Louvre, which was preferred before many others, and so beautiful that it was deemed scarcely possible to be executed. The execution was, however, intrusted to Louis le Veau and d'Orbay. This superb façade fronts the church of St. Germain, and surprised Bernini; it certainly may be ranked among the finest pieces of architecture in Europe. On a very beautiful basement, containing a range of apartments, the windows of which are without much decoration, and with circular heads, rests the famous colonnade, 525 feet long, of coupled Corinthian columns, and fluted, 3 feet 7 inches in diameter, supporting bold architraves, 12 feet long. This colonnade has three breaks, one at each of the extremities and one in the centre. Over this is a pediment, embracing eight coupled columns; and the two inclined planes, forming this pediment, are remarkable, each being 54 feet long, 8 feet wide, and 14 inches high. The whole edifice is surmounted by a balustrade. In the removal and raising of these enormous masses, Perrault invented some new machines. There are many defects in this structure, among which are, the unnecessary coupling of the columns; and the opening of the principal door is too narrow, compared with the extent of the edifice. The arch of this door rises above the lower cornice, cutting into the supe-

rior story of the colonnade, with which it has no connexion. This error has been copied by Bott in the arsenal of Berlin. The façade contains but few windows, and has the effect of a loggia, or appears only calculated to be placed at the termination of a garden, for the purpose of viewing the prospect. Notwithstanding these and other defects, such are its beauties, that it is justly considered one of the finest buildings in France.

He built the observatory and the triumphal arch at the extremity of the Fauxbourg St. Antoine. The taste, richness, and grandeur of the latter design almost vie with those of antiquity; and had it been executed in marble, would have conferred immortal honour on Perrault and the whole nation. It was composed of stucco, and called du Trône, but exists no longer. It was 146 feet long in front and 150 feet high; dimensions far superior to that of Constantine or Septimius Severus. The order was Corinthian, the columns ten and a half diameters instead of ten; an addition which appeared necessary in order to give a greater degree of elegance, and to harmonise it with the light sculpture with which this ingenious composition was adorned. The ornaments were admirably selected, and none but such a master as Perrault could have used so many without overloading the architecture: every part displayed taste. The pedestals were a third of the order in height; the principal arch was 25 feet wide and 50 feet high: the lateral ones were each 15 feet wide. These arches were bounded by a square recess, which produced a noble and regular character: thus every part was well arranged, and the sculpture assisted to produce an unusually good effect. Charles le Brun made a similar model for the same subject, but not so beautiful.

The two former edifices are the noblest ornaments of Paris. At the solicitation of Colbert, Perrault undertook a translation of Vitruvius, and how well he succeeded is known to all. His index is very well arranged, of which

he made a compendium for the use of students, and also published a book on the five orders, after the method of the ancients. He, with many other Frenchmen, has tried to invent a new order of architecture, and produced only a ridiculous Corinthian, with ostrich feathers in the capital. The columns are made to represent trunks of trees.

As the original profession of Perrault was that of medicine, which, however, he only exercised for the poor and his friends, the satirical Despreaux, to revenge himself for Perrault's opinion of his satires, in his last canto of *L'Art Poétique*, celebrated the metamorphosis from physician into architect :—

“ Notre assassin renonce à son art inhumain,
Et de jamais la règle et l'équerre à la main,
Laissant de Galien la science suspecte
De méchant médecin devient bon architecte.”

Perrault was weak enough to hasten to Colbert, demanding satisfaction of the satirist; Colbert asked Despreaux what had induced him to do so. The latter immediately answered, that Perrault had himself established the precept, that it was better to be a builder than a physician. The minister only laughed, and Perrault was taught, that if a satire is false it should only excite our smile, and, if true, an anxiety to correct ourselves, but in no case our anger. The faculty has vindicated his memory by placing his portrait among its most celebrated members.

The observatory of Paris has a character of originality very conformable to its purpose; it is flanked by octangular towers, the windows of which are very high, for the purpose of affording an extensive view of the heavens from the interior. This vast edifice is terminated by a platform. In the interior are large vaulted halls, a staircase of bold construction, a vestibule, with a crypt, meriting the most

attentive examination, as shewing Perrault's knowledge of construction.

When admitted into the Royal Academy of Science, he entirely relinquished the practice of medicine, except among his own family and the poor; and devoted himself to natural philosophy. He published four volumes under the title of "*Essais de Physique*." He also published a collection of machines to raise and remove weights, and for various other purposes, extremely useful to society. He dissected a variety of animals, and died in consequence of having dissected a camel, when in such a state of putrefaction as to produce an illness in all who had assisted at it. It is said that he drew up regulations for the establishment of a school of painting and sculpture, as well as for that of architecture.

ROLAND FREART, DE CHAMBRAY,

COUSIN of M. Desnoyers, the war secretary of state, and superintendant of the buildings under Louis XIII., by whom he was sent twice to Rome; once in 1640, on some affairs of importance, and the other to procure the papal blessing on two crowns of jewels, which their majesties presented to the Madonna di Loretto, in token of their gratitude for the birth of a son, the dauphin, afterwards Louis XIV. M. de Chambray availed himself of these two journeys, with the assistance of his brother M. de Chantelon, and the celebrated M. Poussin, to make a collection of all that was rare and curious in the fine arts of Italy, and laid the foundation of his subsequent excellent treatise, "*Parallèle de l'Architecture Antique avec le Moderne*;" an exceedingly useful work, and which would

be still more so, if he had sufficiently explained the principles which serve as the basis to his parallel, and for want of which the whole work may be said not to rest on sufficient authority. Still more aërial is his Corinthian, composed from an idea of the Temple of Solomon.

When Bernini was in France, the king desired M. de Chambray to work in concert with that architect, who soon discovered the superior acquirements of the Frenchman, and had the liberality to confess the same to the king, observing, that his majesty need not have required him to take so long a journey, for that, in M. de Chambray, he had a master whom he should have felt an honour in following, and that he was not so bold as to make any change in his design for the Louvre. This liberality, like great men, is rarely to be found; they alone can duly appreciate and pay the just tribute to merit; thus rendering themselves still greater. Ignorance feeds on jealousy, and then becomes its victim.

GIOVANNI ANTONIO DE' ROSSI, A ROMAN,

(Born 1616, died 1695,)

A son of Lazzaro de' Rossi, of Brembato, in the Bergamasco. He received the first rudiments of architecture from an obscure master, and, without having learnt drawing, became a good architect, solely from an attentive examination of the sumptuous edifices of Rome. He was, therefore, indebted to the hand of another for the expression of those thoughts which he so nobly conceived. On the Corso at Rome he erected that part of the Palazzo d' Aste, now the Renuccini, the façade of which is generally considered a masterpiece of architecture. The divi-

sion of the windows and stories is correct, and the rustic work produces a good effect; but the ornaments of the windows are clumsy, and the forms of the pediments too whimsical. The side towards the street is distorted by bands of pilasters, buried behind each other; those at the two extremities are meagre, the members of the basement too heavy, the jambs of the door poor, the entablature too massive, and the windows between the corbels appear not to have been the original design of the architect. It is unnecessary to say any thing relative to the entrance, which looks as if leading to a grotto, as the situation, and other circumstances, would not allow of its being otherwise.

The arrangement of the majestic palace built by Rossi, for the prince Altieri at Gesu, is much superior. Magnificence is the pervading character of the edifice, both externally and internally. The division of the stories is stately, and the windows are well disposed. The pediments to those of the third story might have been spared, because neither beautiful nor useful, and are too near the entablature. The two Ionic columns which adorn the door are too slender. The court is a square, with porticoes of pilasters; and the architecture is treated in such a manner, that it may rather be termed slight than magnificent, and consequently not corresponding with the stately exterior. The staircase is grand, and well lighted, but here and there narrowed by pilasters which support the roof; the balustrades appear falling, from being placed at right lines with the inclination of the flights; and the doors of the apartments to the landings are not elegant enough.

The greatest defect in this palace is the principal part being more elevated than that on the Piazza Gesu, forming almost a separate building. In the other wing, towards the Piazza Venezia, is a large gate, leading to a rectangular court, which communicates immediately with the first. It is certainly to be regretted, that in such an edi-

fice, which may be classed among the finest palaces of Rome, and standing insulated as it does, a greater degree of unity should not have been observed.

De' Rossi also built the Palazzi Astalli and Muti, at the foot of the Campidoglio, the hospital delle Donne, at San Giovanni Laterano, the church of San Pantaleo, the elegant and rich, though defective, chapel of the Monte della Pieta, and the church of the Maddalena, which he, however, left imperfect, and was afterwards so miserably finished by others, with a profusion of fanciful ornaments, both in the exterior and interior. From these, and other buildings elsewhere, De' Rossi amassed 80,000 crowns, part of which he left to the hospital della Consolazione, part to the Sancta Sanctorum, and part for the portioning of young women.

He was disinterested and generous, of which he gave a proof to the painter Baciccio, to whom he sold a house for the same price as he had given for it at an auction, although Baciccio, who was pleased with it, offered him more. His conversation was frank, but mixed with a little hauteur. His style of architecture was grand; he was clever in the distribution of light, in the solidity of his ornaments, and in accommodating his building to its situation, to which, though it might happen to be confined, he was enabled to give the appearance of space.

FILIPPO SANCHEZ,

(Died 1696,)

BUILT in the church of San Francesco, at Guadalaxara, the celebrated Pantheon, or the sepulchral chapel of the illustrious family dell' Infantado. This chapel is elliptical,

and the descent to it is by ~~fifty~~ five steps; it contains twenty-six urns, placed between eight pilasters, which divide the circumference, and also a small chapel, with four jasper columns. There is a grandeur produced by richness of materials: it is said that it cost two millions of crowns. The latter is said to have been executed by Filippo della Penna.

ALESSANDRO VELASQUEZ,

AN architect and painter. He re-modernised the church of the Monache las Vallecas, at Madrid, ornamenting the inferior part with Ionic pilasters, and placed Corinthian columns to the altars. He also painted it in fresco.

CORRADO RODULF,

A German, and son of a sculptor. Requiring a better master, he fled from the paternal house, went to Paris, thence to Italy, and studied Bernini. With his warm imagination, had he studied Palladio, he would have designed something regular. He then went to Spain, and acquired great credit in Valencia. In the rich cathedral, which is supposed to have been raised on the site of a temple of Esculapius, he erected a façade of three orders; an expedient considered necessary to prevent its being concealed by the large ancient tower of Giovanni Franch; an expedient no way calculated to answer the purpose intended, and nothing can be more absurd than the

façade of a church broken into so many parts. The first order consists of six Corinthian columns, between which are niches, with bad statues; the second of four columns, also Corinthian, with statues in the intercolumniations, the best of which are the work of Rodulf; the third is an attic, likewise Corinthian, with a pediment. The interior of this Gothic cathedral is spoilt by the modern embellishment; —a very general misfortune.

Rodulf was employed in Barcelona by the archduke, afterwards the emperor Charles III.

MATTAI DE' ROSSI, A ROMAN,

(Born 1637, died 1695,)

LEARNT architecture of Marc Antonio, his father, who was a tolerable architect; and having studied geometry and the belles lettres, afterwards went to the school of Bernini, who was more attached to him than to any of his pupils, took him with him to France, and employed him in almost all his principal works. He had the superintendence of a palace, built by Clement IX. at Lamporecchio; as also of the church of the Scolopj, at Monterano. By order of the pope, he published a distinct account of the Vatican cupola, proving the fear of its falling to be perfectly absurd, and that Bernini, in making a niche to each pier only, followed the design of the original architect.

On the death of Bernini, De' Rossi succeeded to the greater part of his employments, and to that of architect of St. Peter's. The sepulchre of Clement X. in the Vatican temple, the façade of Santa Galla, the rustic gate at the back part of the Altieri palace, with the stables,

and the custom-house of Ripa grande, are all the works of De' Rossi. He made a design for the oratory of the father Caravita, but it was not commenced on account of its great expense. He executed a great part of the palace of Monte-Citorio, finishing the staircase, the portico, and the upper apartment. That excellent pope Innocent XII. who so justly appreciated all real merit, highly esteemed this architect, and honoured him with the cross of the order di Cristo.

He was sent for and went into France, to execute some designs of Bernini: he was honoured with the favour of the king, and, among other things, made a model for the palace of the Louvre. A war, however, broke out, and De' Rossi returned to Rome, loaded with honours or presents. For the prince Pamfilj he built the cathedral of Valmontone, of an elliptical form, with a good campanile. Innocent XII. sent him to the marshes, to take an account of the damage occasioned by the overflow of the waters; but on his return to Rome, he was taken with an internal complaint, which terminated his existence, in his fifty-eighth year, to the grief of every one, his courtesy and kindness rendering him generally beloved. He had a good knowledge of architecture, drew well, and united to a ready imagination much correctness of style.

JACQUES LE MERCIER,

BUILT the church de l'Oratoire, in the rue St. Honorè, decorated the gallery and added to the court of the Louvre, erected the façade towards the river of the same palace, the palais royal, and the château and parochial church of Richlieu. In 1629, by order of the cardinal, he

built the college of the Sorbonne, and in 1635, the church of the same name. The façade of this church, towards the college, is treated in a good manner, the buttresses, which resist the pressure of the vaults, are managed with skill, and, though by no means resembling the Gothic, give to the church that sacred character suitable to it. The principal façade is an assemblage of defects; orders of far too delicate proportions, the details not sufficiently studied, the pilasters badly distributed, niches too small for the large statues, the door low, and placed within too high an arch. The cupola is in the taste of that of Val-de-Grâce, but smaller. The cardinal de Richlieu selected the Sorbonne for the place of his sepulture, and the architect consequently gave a sepulchral air to the church. The obscurity, the too sombre style of his architecture, the harshness of the greater part of the members, the multiplicity of the niches, the dark tone of the marbles, the sculptures, the pavement, all convey the idea of a mausoleum, nor is even the humidity wanting. The tomb of the famous cardinal is in white marble; a masterpiece of Girardon. He also built the church of the Annunciation at Tours, commenced that of Saint Roch, at Paris, and the portal of the church at Ruel and Bagnolet.

DON GUARINO GUARINI, A MODENESE,
CLERK OF THE ORDER TEATINI,

(Born 1624, died 1683.)

If there ever was an architect who carried the extravagancies of Borromini to an excess, it was certainly the father Guarino Guarini. He was learned in philosophy

and mathematics, as his various works testify. They are entitled, "*Placita Philosophica, Euclides Adauctus, Cœlestis Mathematica*," in which he treats on dialling, and the method of measuring buildings. He had also read the best authors on architecture, Vitruvius, Alberti, Palladio, &c. as we learn from his posthumous work, entitled "*Architettura Civile*;" and it is strange that, amidst so much learning, he could have committed such absurdities in architecture. When the stomach is deranged, any food, however wholesome, becomes injurious.

He was architect to the duke of Savoy, and erected a number of buildings at Turin. These are,—1st, The gate of the Po, concave, convex, and disgusting to the sight. 2d, The chapel of the Sudario, of a round form, heavy in its arrangements and ornaments. 3d, The church of San Lorenzo, of the Teatine Fathers, of a square form, a number of arches, covered with a cupola, with a portico both at the front and back. In the whole of this edifice there is not one right line, to which principle the good father appears to have been a declared enemy. 4th, The church of San Filippo Neri, in the same taste, with a most awkward façade, concealed by columns and pilasters. 5th, The palace of the prince Filiberto, of Savoy, of two orders of architecture; the first Doric, containing two ranges of windows; the second Corinthian, containing three: but what kind of orders, windows, and ornaments, let those who have seen them decide. 6th, Two palaces for the princes of Carignano; one at Turin, and the other at Racconigi.

It has been the fate, not only of Turin, but of many other cities, to receive embellishments from the hand of the father Guarini. In Modena, his native place, he built the church of San Vincenzo; at Verona, the tabernacle of San Niccolo; at Vicenza, the church of San Gaetano; at Messina, the church of the Sommaschi; at Paris, that of

Sant' Anna ; at Prague, that of Santa Maria d'Ettinga ; and, finally, at Lisbon, that of Santa Maria della Divina Providenza. In all these edifices, whim, irregularity, and mass, both in the plans, elevation, and ornaments, are the prevailing features.

The church of San Gaetano, in Vicenza, is not, however, really by Guarini, but by the count Frigimelica, a noble of Padua, but who had also a bad taste : it was finished 1730. The church of the monks of Araceli is also by Guarini, and has a most absurd cupola, though well corresponding with the rest of the building, which is as expensive as it is ridiculous. It must have required some courage in Guarini to erect this monstrous production in a Palladian city. But, unfortunately, this is a species of courage in which some artists are by no means deficient. Ignorance, mixed with presumption, conceals from their view every thing but their own transcendent merit. Guarini having read in Vitruvius that the Ionic order is taken from the proportions of a female, loaded it with flowers, gems, and various feminine ornaments.

He maintained, against the opinion of Palladio, the propriety of broken pediments, and adopted every species of defect, however absurd. His windows only afforded half the necessary quantity of light, and were of a most extravagant form ; his columns twisted, his pilasters fluted spirally, with all kinds of whimsical inventions.

No one can admire the architecture of Guarini, but must, with us, class him among those amateurs who too frequently have attempted to practise the art.

PIERRE PAUL PUJET,

(Born 1622, died 1694,)

SURNAMED the Michael Angelo of France, being, like him, a painter, sculptor, and architect. Not content with the little learning he could acquire at Marseilles, his native place, from his father, a painter and architect, and from one Romano, a ship-builder, he went when very young to Italy; and after various inconveniences, met at Florence with kindness and attention from the first sculptor of the grand duke; and was still more fortunate at Rome, in his acquaintance with Pietro da Cortona. He surprised this great man by his abilities; but he was now desirous of returning to Marseilles, although only twenty years of age. Here he made a design for the vessel called *La Reine*, and then returned to Italy, to draw the monuments of antiquity, by order of the queen; but the fate of these drawings is unknown to us. On his return to France, he executed a number of pictures, which are in various churches at Aix, and elsewhere. In these, the correctness of the drawing, the strength and elegance of the manner, with the freshness of his colouring, are equally worthy of our admiration; but, in consequence of an illness, Pujet was ordered to relinquish the art.

His two termini, which support the balcony of the *Hotel-de-Ville*, at Toulon, although his first work in sculpture, received the approbation of Bernini; the *Terra with Janus*, and *Hercules*, which he sculptured at Paris, were still more admired.

At Marseilles, he made a number of projects for the embellishment of the public way, called, in Italy, *il Corso*,

in France, Boulevards; they were graced with two triumphal arches. His design for a public palace in the same city was also superb; but it was only projected.

Pujet resided some time at Genoa, where are his two statues of San Sebastiano, and Sant' Ambrogio, in the church of the Carignano; the group of the Assumption, in the Hotel de' Poveri; the Madonna, in the private oratory of the Sauli; the chapel of St. Louis, in the church of the Annunziata; for which church he made the design, and which was erected at the sole expense of the Signori Lomellini. Notwithstanding the remuneration and generous offers made to him by the Genoese nobility, Pujet returned to France, at the request of Colbert, who valued him for possessing the good opinion of Bernini. He was appointed superintendant over the decoration of vessels, with a stipend of 1200 crowns. He made designs for some sterns of ships, and also for the arsenal, and the public palace at Toulon, but which were not executed: he, however, gained the esteem of all, for his invention of a variety of useful machines. He introduced the use of the crane for ships: he invented a machine for drawing vessels from the basins by means of two men; whereas it formerly required ten to disembark the cannons and anchors. The royal arms over the public palace of Marseilles, also, do great honour to this artist. But his Milo Crotona is placed on an equality with the Farnese Hercules. This piece of sculpture was removed from Toulon to Versailles. Louis XIV. was present at the opening of the case, and the queen on seeing the statue expressed in the act of cleaving the oak, cried out, "Oh, le pauvre homme!" The group of Andromeda and Perseus is also much admired, as is his Alexander, and bas-reliefs of the Milonese plague.

Pujet was not made for a court, and he retired to Marseilles, and built several churches—those of the Capuchin and of la Charité; and his small palace, with the

inscription; "Nothing can be attained without labour." He died overcome with fatigue. He was open, sincere, lively, impatient, blunt, and choleric; but a good man.

NICOLAS GOLDMAN,

(Born 1623, died 1665,)

Was born at Breslau, and was author of many valuable works. These are *Elementa Architecturæ Militaris*; on the Use of the Proportional Compasses; *de Stylometris*; on Architecture, and a Description of the Temple of Solomon. He invented the manner of describing the Ionic volute, which he said was taken from Vitruvius, and is more perfect than that of Vignola, both on account of its being geometrical, and of the lintel being drawn with the same precision as the first contour.

FRANÇOIS BLONDEL, A FRENCHMAN,

(Born 1617, died 1686,)

A professor of mathematics and architecture, at the Academie Royale. He accompanied Louis de Lomenie, count of Brienne, to Switzerland, of which journey he gives a Latin narration. He had a considerable military appointment, both in the marines and the regular troops; and having also conducted some negotiations at foreign

courts, he arrived to the rank of field-marshal, and counsellor of state. He also had the honour of teaching mathematics to the dauphin. The gates of St. Denis and St. Antoine, at Paris, are his design. The latter is in a most trifling and defective style of architecture; but that of St. Dennis is a triumphal arch—majestic, both for its size and beautiful elevation, as well as for its ornaments and massive entablature. Some insist that the triumphal arches of the Romans must yield to the beauty of this. To these gates he affixed very apposite inscriptions in Latin, being well versed in the belles lettres, of which we have a proof in his “Comparison of Pindar with Horace.” He also made designs for various embellishments in Paris. He was director of the Academy of Architecture, and member of that of the sciences; and has rendered himself famous by his notes to the work on architecture by Savot; his Treatise on Architecture, in three vols. folio; a Course of Mathematics; the History of the Roman Calendar; the Art of Throwing Shells; and the New Method of Fortification.

FRANCESCO PICCHIANI, OF FERRARA,

CALLED PICCHETTI,

(Died 1690.)

A celebrated antiquary, who was sent into Italy by the Marquis del Carpio, viceroy of Naples, in search of antiquities. He settled at Naples, where his father, Bartolommeo, had erected the church del Monte della Misericordia, in a circular form, with seven altars, alluding to the seven works from whence the church derived its name. Francesco built the church and monastery of San

Giovanni della Monache, without the Porta Alba; he rebuilt the church of Santo Agostino, near the mint; that of la Divino Amore; the church and monastery de' Miracoli; remodernised San Gerolamo delle Monache, and rebuilt the Monte de' Poveri, in the Strada di Toledo, near la Nunziatura. His reputation was high, especially for his arrangement of a dock. One Bonaventura Presti, who from a carpenter became a Cistercian monk, wished also to be considered an architect and engineer; and having acquired some consideration by his rebuilding the palace of the Nunziatura, and some other buildings, he managed so well with the viceroy, Don Pietro Antonio d' Arragona, that he was appointed to build the dock. The good friar designed to place it in the situation of the Piazza dell' Arsenale; and although those acquainted with the subject represented to him, that it would be too narrow if so placed, and that the royal palace would also be much inconvenienced from a want of air, in a low and confined situation, filled with vessels and galleys, he still continued obstinate in his original intention. He commenced his undertaking, but in the digging the water flowed in so fast, that the friar, with all his ingenuity, was unable to stop it. The viceroy sent him back to the Cistercians, and employed Picchetti and Carfero, who, by means of wheels, similar to those used in Naples to water the fields, got the water out, and reduced the dock to the form in which we now see it, providing a number of fountains for the convenience of the galleys and royal vessels. Picchetti also executed the beautiful and majestic road leading from the dock to the piazza of the palace, and adorned it with elegant fountains. These, and other works, procured this architect general esteem; as did also his courteous and agreeable manners. His contemporary was Gennaro Sacco, a Neapolitan architect, who, in remodernising the church and monastery of

Monte Oliveto, in his native place, met with extreme difficulties, on account of some chapels and other irregularities in the church, which projected into the cloister. But he was well able to overcome these impediments.

GIAN-GIACOMO MONTI, A BOLOGNESE,

(Died 1692,)

WAS a painter of some merit, and clever in architecture. The church of Santo Agostino, built at Modena, after his design and direction, is much admired. At Bologna, his native place, he erected the beautiful church of Corpus Domini, made the designs for the ornaments of the lateral organs, and for the galleries of the choir of the Basilica San Petronio, and built a magnificent gallery in his own house, which is now Palazzo Monti. But his principal work was the grand portico which led from the Saragossa gate at Bologna to the Monte della Guardia, a distance of two miles and a half, where the sacred image called di San Luca is kept. This great undertaking was commenced in 1674. Il Monti there erected the majestic arch which serves as an entrance to the portico: he was indefatigable in prosecuting the work, but did not live to see it completed.

ANDREA LE NOTRE, A PARISIAN,

(Born 1613, died 1700,)

SUCCEEDED his father in the employ of superintendant of the gardens of the Thuilleries: he travelled through Italy, and became one of the first in the laying out of gardens. This architectural gardening has made more progress in France than in Italy, from whence the French derived it. The French being more disposed to mirth than the Italians, the majestic villas of Rome, Frascati, and Tivoli, to them have too great an air of melancholy. He visited the most boasted villas of Rome and Florence, but condemned them as deficient in good taste:—trifling fountains, small baths, grottoes in rocks, organs, birds, and other bagatelles—nothing noble or grand: the artists of Italy have not known how to take advantage of their beautiful climate. All this is asserted by M. Le Notre in his manuscript; and he says, moreover, that the villas Pamfili and Lodovisi are his designs.

M. Le Notre lays down a law for gardening, and was the first to use porticoes, labyrinths, grottoes, parterres, and to reduce the trees and plants in those varied and whimsical forms, which are admired in villas. His first attempt was at Vau le Vicomte, for the famous financier Fouquet, the sport of fortune. He then decorated the royal villas, and particularly Versailles, which stands unrivalled in the richness and size of its gardens. These improvements, which at first charmed and delighted, soon, however, became the subject of vexation. When Louis XIV. desired to see the sum total of the expense for Versailles and Marly, he was so astonished at it, that he threw the accounts into the fire, that no memorial might remain of

such an unparalleled profusion. The following may be mentioned as defects : First, The want of beauty in the situation. Gardens never can be really beautiful, if wanting the smiling embellishments of nature, and an enlivening landscape. Now, the situation of Versailles is naturally wild, being a valley surrounded by barren hills and dark forests : — a harsh countenance is rendered still more so by an attempt to adorn it. Second : The methodical regularity which makes us feel that it is artificial, and that the simplicity of nature has been violated. The parterres, the walks, the little woods — every thing is set out according to rule. We like order and harmony ; but not at the sacrifice of that beautiful negligence and charming variety which are the characteristics of all the productions of nature. The hand of art must be employed, but must not be visible. Third : The too great extent of level ground produced a want of the variety we require ; plains, slopes, valleys, mounds, forming agreeable contrasts, and that degree of the picturesque which gives an air of truth and nature to all around us. Fourth : A great defect in the gardens of Versailles, are those immense masses of verdure, which prevent both the view and a free circulation of air. One always appears to be enclosed within verdant walls. Fifth : The dull hue of the shrubs, the parterres, and the sandy walks, which is unpleasant and tiresome to the eye. There should be various shades of green ; and, instead of sand, which gives a barren effect, the walks should be of fine grass. Sixth : Notwithstanding the immense sums expended in conducting the water to Versailles, the fountains are always dry, and the reservoirs half full of dead and foetid water, and only play on days of festival.

The genius of M. Le Notre shone forth, also, in the draining a morass for the purpose of enlarging Versailles. Louis XIV. thought that to dry up these waters would be extremely difficult. “ I think it impossible,” replied Le Notre, “ and would do exactly the contrary : instead of

persisting in dispersing them, I will unite them and make them flow so as to form a canal : ” and hence was produced that beautiful canal which encloses the garden of Versailles. M. Le Notre was made cavalier de l’Order de St. Michel, and procurator-general of the royal buildings.

This man, who stood alone in his art, had a mind inexhaustible in curious inventions ; and to him only belongs the credit of all the wonders which compose the beauties of the royal palaces, and the delight of France. The gardens of the Thuilleries, the terraces of Saint Germain-en-Laye, the woods of the Trianon, the natural porticoes of Marly, the espaliers of Chantilly, the walks of Meudon, are all his works.

The French regret that, since the death of this celebrated artist, amidst all the improvements in taste, this is the only one that has degenerated. They complain that a ridiculous and contemptible style has been substituted. Twisted walks, miniature groves, &c. are now in fashion. The largest spaces are filled up with small parts, ornamented without grace, dignity, or simplicity ; instead of durable parterres, they have baskets of flowers, which disappear in a few days. Everywhere are to be seen vases of terra cotta, Chinese deformities, and other things of a similar description and of bad sculpture, which clearly evince a love of frivolity. The vexation of the French is doubled by observing, that in England a good taste in gardening is common ;—that in that country, Nature, adorned with modesty, but not embellished, dispenses her ornaments and gifts to render a garden the asylum of retirement and delight.

JULES HARDOUIN MANSART, OR MANSARD,

(Born 1645, died 1708,)

THE son of a sister of François Mansart, whose surname he took from becoming heir to his illustrious uncle. He made an immense fortune under Louis XIV. who declared him his architect, cavalier of St. Michel, and superintendant-general of the royal buildings, arts, and manufactures. Almost all the various stately edifices erected under this pompous monarch were the work of Mansard. But his ability was not certainly equal to the size of the edifices; and however superior he might be to his uncle in fortune, he by no means equalled him in merit. The Chateau de Clugny, near Versailles, built by Louis XIV. for Madame de Montespan, is the first work of any importance by Hardouin Mansart, and is certainly that in which he has given the best proofs of his good taste. The proportions are just, and correctness is observable throughout the whole of the decoration.* The chateau of the Trianon, the gardens and chateau of Marly, are his designs. These gardens were made while Le Notre was in Italy; but this was of no importance, Mansard knowing well how to unite architecture with gardening.

The greatest work by this architect was Versailles. It is seldom that architects have the good fortune to be employed in edifices of so vast a size; and Mansard's abilities were unequal to the task. First, the selection of

* This building was decorated with the Doric order, surmounted by an attic, and to the body of the edifice were attached two wings; the centre was occupied by a large saloon, the entrance to which was by three arches of equal size. It no longer exists, except in a work entitled, "Les Plans, Profils, et Elevations du Chateau de Clugny."

the situation is the most unfortunate :—all around breathes an air of sadness ; the atmosphere is not wholesome, and there is a want of water. This important error possibly does not belong to the architect. In the second place, the taste of the exterior decoration is trifling and full of defects. This palace imposes on the sight at a distance, from the quantity of the buildings and its richness, the roofs being all gilt ; but our admiration diminishes on a nearer approach, and entirely disappears on our arrival at that miserable court called *La Cour de Marbre*.

The part towards the gardens is of a most uninteresting form. It is a square flanked by two long wings, forming an immense façade of trifling architecture, without pavilions ; and when looked at from a distance, has the effect of a long uniform wall. Finally, the interior is full of errors ; the staircase is too far from the entrance, and so concealed, that a guide is requisite to point it out. On ascending these stairs, there is no vestibule, no hall, but two or three little rooms, which conduct, in an angular direction, to an ante-room nearly dark. The apartments are scattered ; there is no regular plan, and sometimes it is necessary to ascend and descend. Of the gardens we have spoken already : thus Versailles has been justly denominated “ a favourite without merit.” But however great and numerous are its defects, it certainly possesses some beauties. Among these the orangery is remarkable : it has Tuscan columns, and is managed in the most magnificent style. The chapel also evinces great knowledge : it is adorned with isolated columns, with bold architraves ; but, in consequence of the confined situation, Mansard could not display all his talent.*

* This palace was not erected by a single architect, it being the work of various periods. Louis XIII., in 1624, having obtained the signory of Versailles for a hunting-seat, erected the first chateau. Louis XIV., in

This architect designed the gallery of the royal palace, the Place de Louis XIV., exact in its symmetry, and rich in its architecture, but it has more the appearance of a court than a square; and La Place de la Victoire is also small, but remarkable for the number of streets which proceed from it. The church of the Annunciation at St. Denis is much admired; the grand maison de St. Cyr, and the cascade of St. Cloud, are also the works of M. Mansard, who finished the famous church of the Invalids, began by Liberal Bruant, and raised the cupola to it, the most beautiful of Paris, and which only yields to that of St. Peter's in size. It is so placed, that when viewed exactly from the centre, the eye enjoys one of the most magnificent spectacles that can be derived from architecture. Moreover, Mansard endeavoured to give a new lustre to the beautiful paintings which adorn the dome. Before his time they were only lighted by windows in the lantern. Mansard made the other openings in the outer dome, which were not seen from the interior, and which effectually admit the light required, and impart additional splendour to the paintings. This vault becoming decayed, the paintings were injured, and M. Constant remedied the inconvenience by an additional vault,

1660, repaired and embellished it with paintings. These improvements were scarcely completed, when he made sufficient additions to enable him to hold his court there; but these not giving satisfaction, were in great measure demolished, and three new bodies of building were then raised, from the designs of Leveau. The ancient chateau thus lost its original character; and as Louis XIV. respected it from its being the residence of his ancestor, he would not permit its demolition, but ordered it to be surrounded with new walls, which are those towards the garden. The whole length is 300 feet, and the height 60. It is one continued line of building, and has, from its want of a sufficient number of breaks or projections, a very monotonous effect. A basement supports an order not sufficiently bold or conspicuous, over which is an attic; and the whole may be said to have no other merit than uniformity.

covering that in which were the paintings. Mansard was too exuberant in ornaments, and was incorrect in the application of the orders; but he was ingenious in composition, and in the form of his cupolas.

ANDREA POZZO,

(Born 1642, died 1709,)

WAS born at Trent, and at twenty-three years of age became a Jesuit. It is related, that while he was in Rome he officiated as cook in the Roman college. Some German cavalier observing his singular abilities in painting, which were unknown to the Jesuitical fathers, immediately took him from the kitchen, and employed him as an artist. This may be true; but it is not very probable that the cautious Jesuits should not be informed of the talents of their brother Pozzo. He, however, proved a painter of some reputation. He worked with the most incredible celerity, and more especially distinguished himself in perspective. He also attempted architecture, holding it as an axiom that a good painter must necessarily be a good architect; but his designs convince us that what he thought an axiom was in fact a paralogism. The altar of St. Ignazio, in the church del Gesu in Rome, is the architecture of the brother Pozzo. It is the richest altar of Rome, or of all Europe; but even were its riches quadruple what they really are, they could not equal its architectural singularity. That of San Luigi Gonzaga, in the church of Sant' Ignazio, is equally sumptuous and equally absurd. We have glanced over the two thick volumes of the "*Prospettiva de' Pittori ed Architetti*," magnificently printed by Pozzo; and we are really astonished at the extent of his

folly:—Pedestals on pedestals, columns on corbels, continual undulations, broken pediments, projections, irregular figures, and, what is still more monstrous, twisted columns like a serpent raising itself erect. In this work there are two designs for the façade of San Giovanni Laterano: one is with Corinthian pilasters, strangely bent and projected; in the centre is a concave with two large horns or half pediments distorted; the other is a zigzag, of the most ridiculous form, with the portico also undulated. Whoever wishes to become the reverse of an architect, should study the architecture of Fra Pozzo. He somewhere painted a cupola supported by columns placed on corbels. Architects should close their eyes on seeing such extravagancies.

He died at Vienna, where he had been sent for by the emperor to execute some paintings, and where he remodernised some churches, among which was that of the Casa Professa della Compagnia, those of the Misericordia, of the Riscatto, la Mercede, &c. His character was exemplary, and he was disinterested and modest.

ANTOINE LE PAUTRE,

(Born 1614, died 1691.)

He printed in folio a work entitled "*Les Œuvres d'Architecture*," enriching it with a dissertation by Aviler. He constructed the Pont Neuf at Paris. The church of the Port Royal in the Faubourg of Ste Jacques,* the Hotel

* This is the only building engraved in his work which has been executed, with this difference, that it has neither porch nor statues, and that the interior is without sculptures. It is to be presumed that the

de Gevres, Rue Neuve St. Augustin, the wings of the chateau of San Cloud, and the Hotel de Beauvais, Rue St. Antoine, are all built after his designs. His style of architecture is heavy, but accompanied with good taste. He had two brothers, one a sculptor, and the other an engraver.

JEAN MAROT,

A French architect and engraver: he died at the close of this century. He designed the façade of the Feuillantines at Paris, that of the palace di Mortemar; and, with many other French artists, exhibited his designs for the façade of the Louvre, when Bernini was sent for to France for the same purpose. Perrault treated this façade in the grand style; Bernini projected it half gigantic and half dwarfish. Marot was for making it altogether small, with two little orders, one Ionic and one Corinthian; and a number of projections and courts. To this architect we are indebted for the commencement of a work entitled "Architecture Française," containing 260 plates, which was afterwards continued by Jean François Blondel.

AUGUSTIN CHARLES D'AVILER,

(Born 1653, died 1700,)

WAS born at Paris, where his family, originally from Nancy in Lorraine, had settled themselves for some time.

ornaments were omitted to avoid expense. The Ionic order prevails both internally and externally; and the entablature is Corinthian, with modillions, but no dentels.

From his earliest infancy he evinced his inclination for architecture, to which he applied himself with so much ardour, that he passed his examination at the age of twenty, and was so fortunate as to be selected to go to Rome, to study in the academy there established, and which would be much more advantageous to the French nation were it under better regulation. He embarked at Marseilles, together with Desgodetz and the famous antiquary Vaillant. The vessel was taken, and they were all carried as slaves to Algiers.

D'Aviler immediately commenced drawing, though it was probable that the knowledge of his talent might draw on him a longer duration of his confinement, as it would be a pretence for these barbarians demanding a heavier ransom. He made a design for a mosque at Tunis, which was executed in the grand street leading to the suburb of Babaluch. This is thought the best edifice in that country. After sixteen months' slavery he arrived at Rome, where he resided five years, examining with the utmost attention the best buildings, ancient and modern. On his return to France, he placed himself under Hardouin Mansard, who employed him in executing many of his various undertakings; but, notwithstanding this variety of practical occupations, he wrote a commentary on Vignola, from whom he made a new "*Cours d'Architecture*," with a "*Dictionnaire d'Architecture Civile et des Hydrauliques*," which have done him great honour. He also translated and illustrated some books of Scamozzi; but finding that Mansard never gave him an opportunity of producing any of his own inventions, he went to Montpellier, and executed the gate which D'Orbay had designed in the form of a triumphal arch. This gate is called *La Porte du Perou*. It is a grand triumphal arch, without columns or pilasters, and is finished by a Doric entablature of beautiful proportions. It is ornamented by four bas-reliefs, in the form of medallions, executed by that admirable sculptor

M. Bertrand. From the various edifices which he erected at Carcassone, Beziers, Nismes, and Toulouse,* he acquired so much reputation, that a new situation was created for him, that of architect of Languedoc. But scarcely had he taken possession of this advantageous employment, and married a lady of Montpellier, when he died at the age of forty-seven.

The great success of his "*Cours d'Architecture*" encouraged him to make considerable additions. Whoever is convinced of the insufficiency of the human intellect, will never allow himself to be led away by the most flattering approbation. It follows then, that an author, zealous for his own glory, will examine his productions with the greatest severity, and will become himself their rigid censor. The greater the praises he receives, the less satisfied will he be with his performances. This was the feeling of Aviler; and by the most scrupulous attention he endeavoured to perfect his works, and would have greatly augmented as well as improved them, had not his premature death prevented him.

DOMENICO MARTINELLI, OF LUCCA,

(Born 1650, died 1718.)

HIS piety led him to the ecclesiastical states; and his taste for architecture and drawing rendered him celebrated. At Rome he was made keeper of the Academy of St. Luke, and public lecturer on perspective and architecture. At Vienna he made a design for the palace of the prince of

* Here he erected the archiepiscopal palace, which is considered one of his best works.

Liechtenstein, and superintended a number of bridges, fortifications, and palaces, in Germany and elsewhere. His character was choleric, intolerant, resolute, and interested in the extreme. His architectural works are magnificent; they shew a judgment in the invention, symmetry in the parts, and taste in the combination of ancient solidity with modern elegance. His drawings are estimable for their beautiful style and fine taste, and were executed in water colours.

ANTOINE DESGODETZ, A PARISIAN,

(Born 1653, died 1728.)

AFTER having suffered slavery in Barbary for sixteen months with d'Aviler, he resided at Rome three years; and there, under the auspices of Colbert, composed his work entitled "*Les Edifices Antiques de Rome*,"* so much admired for the correctness of the admeasurements. On his return to his country he married; was declared royal architect; and in 1719 succeeded M. de la Hire in quality of professor of architecture. He then commenced his

* This work was published at Paris in 1682, at the expense of the government; and the most celebrated engravers of the time, as Le Clerc, P. and J. le Pautre, Chatillon, Guerard, Brebes, Bonnart, De la Boissière, Tournier, and Marot, were employed. Other editions have at various times appeared, but all equally deficient in the correct drawing of the ornamental parts and detail; and no attempt is made to exhibit the construction, or to restore the buildings. With a desire of supplying these deficiencies, and forming a perfect work on the subject, one that might be classed for correctness with Stuart's "*Antiquities of Athens*," all the ancient buildings most worthy of admiration were remeasured, and republished in English feet and inches, under the title of "*Architectural Antiquities of Rome*," by G. L. Taylor and Edward Cresy, architects, &c.

lectures, and continued them to his death. On his appointment to the academy, he presented to the king a treatise on the orders ; and among his papers were found treatises on architecture, on cupolas, on the cutting of stones, on the manner of building at Paris, and some sketches on the construction of churches and other public edifices. He possessed a good theoretical knowledge in architecture, and was much esteemed by all who knew him for his virtues and good conduct.

CHAPTER V.

OF THE ARCHITECTS OF THE EIGHTEENTH
CENTURY.

IT is the general opinion that the 18th century did not possess architects in any degree equal to those of the preceding, and that architecture has fallen from the elevated situation to which the talents of those great men had raised her. This may be only one of those common prejudices which lead us to blame what is present and praise what is passed; but if the evil really does exist, we must search the cause, and adopt the necessary remedies. The reason is simply this, modern refinement has so vitiated the taste and enervated the mind, that few are to be found with sufficient energy to pursue those severer studies which alone can form great men. Instead of endeavouring to produce a few compositions of good effect upon paper, let the student in architecture turn his attention to the construction, proportion, and fitness of the parts of those beautiful remnants of antiquity which still remain to us; and every age and country may again have a Palladio, Scamozzi, Vignola, Jones, and Perrault.

At the commencement of this century, two of the most clever architects of Europe were employed by Francis I. king of Prussia, in embellishing that country, which has since so rapidly improved under his successors.

Bott built the beautiful gate of Wesel, made the designs for the castle and arsenal of Berlin, erected the post-house at the angle of the great bridge, and the portico of the castle of Potsdam, so well known by the amateurs of the fine arts. Eosander added the new wing to the castle of Koningsberg, and the court of the mint, which was afterwards taken down.

FERDINANDO GALLI BIBBIENA.

(Born 1657, died 1743.)

WAS born at Bologna, whither his father, Gian Maria Galli, had removed from Bibbiena in Tuscany, his native place, to study painting in the school of the Albani; and there being among the students another named Galli, Gian Maria was by way of distinction surnamed Bibbiena, which name was afterwards given to all his posterity. Ferdinando was a painter and architect. Among a variety of buildings at Parma for the duke Ranuccio Farnese, he constructed the delightful villa of Colorno, containing a number of beautiful gardens, and a theatre decorated with exquisite scenes. These works acquired him so great a name, that he was sent for to Barcelona to direct the festival on the occasion of the marriage of Charles VI. When this sovereign became emperor, he went to Vienna and arranged the magnificent festivals on the birth of the archduke, and exhibited some splendid illuminations on the fishponds della Favorita. He was much beloved by the emperor, from whom he received many rich gifts. He returned to his native country in consequence of his sight being injured. He was clever in the arrangement and painting of scenery, with which he supplied all the principal cities of Italy. He published two books on architecture, and made a collection of his designs in perspective and theatrical decorations.

He died blind, and left three sons of equal talents. Guiseppe and Antonio went into the service of the emperor Charles VI. in the same employment as their father. Guiseppe died at Berlin in 1757. The other son Alessandro, also a painter and architect, died in the service of the elector palatine.

FRANCESCO GALLI BIBBIENA,

(Born 1659, died 1739,)

WAS, like his brother Ferdinando, a painter and architect of renown, and of an exceedingly inventive genius. He built the riding school of the duke of Mantua, and painted a number of beautiful scenes in various parts of Italy. At Naples he arranged the festival in honour of the arrival of Philip V., who declared him his architect, and offered him every inducement to return with him to Spain, but he refused. He then went to Vienna, and built a large theatre. The emperor Leopold was desirous of retaining him in his service, and offered him 6000 florins a year; but whilst obstinately persisting in the demand of 8000, Leopold died, and the emperor Joseph succeeded, who dismissed him with many valuable marks of his esteem. He was invited to London, but preferred going to Lorraine, where he built a superb theatre, and where he also married. On his return to Italy, the academy of the Philharmonic of Verona wishing to build a magnificent theatre, requested the marquess Scipione Maffei to select the architect most fitted for such a work: the marquess chose Francesco Bibbiena; and Verona has one of the best-arranged theatres in Italy. It has a portico in front, a magnificent flight of steps at each of the four angles, together with halls and convenient corridors. The orchestra is separated from the pit, and the stage is so well disposed, that the actors are never seen before they come upon it. Between the pit and the proscenium are the two doors of entrance, in the fashion of the ancient Roman and Grecian theatres. These doors should never be opposite the audience, but at the side, as the middle of the

stage is the proper situation for the actors ; and a door behind them, opening and shutting, would occasion them to turn their backs on the company.

Bibbiena went to Rome, and there erected the theatre of the Aliberti ; but it has nothing to recommend it except its size ; perhaps because there was not a Maffei to direct its construction. The situation is bad ; the entrances and the staircases equally so ; the corridors inconvenient, and, what is still worse, the form is inappropriate, the boxes projecting forward, and being circular. Ancient Rome had the most stately and magnificent theatres in the world ; but those of the modern city, though numerous, are universally defective both in form and ornament.

Francesco Bibbiena taught geometry, perspective, mechanics, and surveying, in the academy at Bologna.

ANTONIO GALLI BIBBIENA, OF BOLOGNA,

(Born 1700,)

A son of Ferdinand, and also employed in decorating and erecting theatres. He executed various works in Italy, but more in Vienna and Hungary. Returning to Italy after the death of the emperor Charles VI., in 1740, he erected and painted the new theatres of Pistoja and Sienna, and also that of the Pergola at Florence. But his greatest undertaking was the new theatre at Bologna, for which he made a number of designs ; and the one chosen excited so much dispute, opposition, and satire, that it was altered greatly to the injury of the fabric. It was begun in 1756, and in 1763 the *Clelia* of Metastasio was represented in it for the first time, set to music by Gluck. This theatre is entirely of stone, and has five orders, each containing twenty-five boxes.

CARLO FONTANA

(Born 1634, died 1714,)

LEFT Bruciato, in the state of Comasco, his native country, and went to Rome, where he studied architecture under Bernini. The following is a catalogue of his principal buildings in Rome :—

The chapel Ginetti at Sant' Andrea della Valle, the first on the left hand on entering.

The Cibo chapel in Madonna del Popolo, which has a perfect wood of columns and Corinthian pilasters at the angles: the altar, however, is elegant, and has a fine cupola.

The cupola, great altar, and ornaments of the Madonna de' Miracoli.

The church of the monks of Santa Marta.

The façade of the church of the Beata Rita, and that of San Marcello on the Corso; both incorrect, and in very bad taste.

The sepulchre of the queen Christina of Sweden, at St. Peter's.

The Grimani palace in Strada Rosella.

The Bolognetti palace, simple, solid, and graceful; it would be still better if the windows were more regularly arranged.

The fountain of Santa Maria in Trastevere; beautiful and simple.

The fountain in the piazza of St. Peter's, which is towards Porta Cavallegieri.

The reparation of the church of Spirito Santo de' Napolitani.

The theatre of Tordinona.

By desire of Innocent XII. his patron, he erected the immense building of San Michele a Ripa, the chapel of Baptism at St. Peter's, and finished Monte Citorio.

By order of Clement XI. he built the granaries at Termini, the portico of Santa Maria in Trastevere, and the basin of the fountain of San Pietro Montorio. The figure is first formed by two parallel right lines, which return to meet a large arch somewhat more than a semicircle. Had these sides been made twice their present length, the basin would have had a much more beautiful effect.

He restored the casino in the Vatican, and collected in it all the models of the building.

The library of Minerva, lighted from the roof, but somewhat awkwardly.

The cupola of the cathedral at Montefiascone.

The palace and villa for the signor Visconte at Frascati.

He sent a model for the cathedral of Fulda; and others to Vienna, for the royal stables and coach-houses.

In the greater part of these works Fontana practised a *legitimate* and correct style.

By order of pope Innocent XI. he wrote a diffuse description of the Basilica Vaticana. In this work the author projected the demolition of that nest of houses which forms a sort of island from Ponte St. Angelo to the piazza of St. Peter's, and shut out the view of that fabric. He proposed to continue two porticoes from the colonnade to San Giacomo Scosciacavalli, similar to those which unite the colonnade to the façade of the church. Between these new porticoes, and over the piazza of San Giacomo Scosciacavalli, rises a species of triumphal arch, with a campanile for a clock; the architecture is conformable to that of the colonnade, and sufficiently low to avoid intercepting the view of the façade and cupola. From this arch to the bridge is a spacious regular piazza, for merchandise of various descriptions. He also laid out lateral streets behind this portico, which streets run regularly round the

temple of St. Peter's, and lead to the walls of the city and to the closed gate, through which is the road to Civitavecchia. By this means the whole space behind St. Peter's would be frequented, and the air become purer. The arrangements and designs are good; but in a period of seventy years no one has been inclined to execute them; though all allow that the most sumptuous edifice in the world should be complete in itself, as well as the buildings around and adjacent to it.

Fontana made a calculation of the whole expense of St. Peter's, from the beginning to the year 1694; which amounted to 46,800,052 crowns, without including models, demolishing of walls, and the campanile of Bernini, (the erecting of which cost more than 100,000 crowns, and its demolition 12,000,) the sacred utensils, the paintings, or machines. Fontana did not make this calculation from the registers, they being incomplete; but by measuring the building, which, according to him, contains 111,122,000 cubic palms. But there is no allowance for the sums uselessly expended.

We now proceed to the cupola, which was the principal subject of Fontana's work. It had been for some time supposed that the cupola was in a dangerous state, and the idea gained credit after Bernini had made the staircases and niches in the four piers. Some cracks were perceived, and it was immediately attributed to his having impaired and opened these piers. The principal architects of that time proved evidently that the internal vacuums had been purposely left by Bramante and Buonarroti, to render them dryer; that Bernini had only appropriated them to a use; that the cracks were not of any moment, and that the whole structure was perfectly secure. Finally, pope Innocent XI. held a solemn council, which was attended by all the great men and first architects from various parts, when it was agreed that the cupola was not injured, or likely to be. To relieve the then present

generation and posterity from anxiety, the pontiff charged Fontana with the description of the Vatican temple. The architect fully performed his duty, and in various parts of his book proves the folly of such fears.

But neither the intentions of this good pontiff, nor the labours of Fontana, have been successful. In 1742, the report of the cupola of St. Peter's being in danger was again renewed. It was so universally received, that the most alarming rumours ensued, and meetings, writings, opinions, and sayings, were eagerly propagated by all parties. Every one could perceive some clefts, both externally and internally in the arches, the drum, and supports of the drum; but when and how these injuries were received, and by what means they were to be repaired, were points on which all seemed to differ. The mathematicians resident at Rome, the two celebrated French friars, Jacquier and Le Seur, and the famous Jesuit Boscovick, maintained that the injuries arose from the defective form of the cupola, which continually impelled it to destruction, the active power greatly exceeding that of the re-active. They concluded that the cracks were of great importance, and that it was therefore immediately requisite to fill them up, strengthen the cupola with bars of iron, ease the weight, &c. &c. The mathematicians of Naples, Intieri, Orlandi, and Martini, were of the same opinion as those of Rome. They argued that the equilibrium being destroyed, and the impetus greater than the resistance, it was impossible for the cupola to subsist any longer.

One Chiaveri, architect to the king of Poland, then entered the lists, and had the courage to propose, in full assembly, the demolition of the cupola with the drum, which he would rebuild entirely, simple, more pointed, and more beautiful, according to a design which was yet in his imagination; and that the expense would be a mere bagatelle, because he intended to use the same materials. Another proposed restoring the cupola to its first

size, and preserving it from further injury by means of a hoop fastened in the interior with ropes, which being wetted, would produce in two minutes a most miraculous effect. Of nineteen various opinions given in writing, the greater part agreed in encircling the cupola with hoops of iron.

At length, the marquess Giovanni Poleni was sent for from Naples; who, after having examined this structure with the greatest attention, pronounced, that although the cupola was not an exact catenarian curve, it certainly was well formed; that it was solid, and that if it ever threatened danger, there was no other reparation but taking it down. This great man paid no attention to the cracks and openings; and demonstrated that they proceeded from two causes, internal and external. The internal causes were, first, the frequent additions to the piers, which might occasion some to sink more than others; but that the whole four were sound and secure. Second, the large arches being exposed to the atmosphere for so many years. Third, the disadvantages under which Michael Angelo laboured when he designed the drum, both on account of his advanced years, and the various opinions of the ignorant and envious, which shackled his genius, and most probably prevented the work from being as perfect as it might have been. Fourth, the great celerity with which the cupola was arched, viz. twenty-two months. Fifth, if the materials are not all of the same quality, carefully worked, or accurately placed, settlements will naturally be produced; and, in buildings of so large a size as St. Peter's, these settlements are not evident for some years. The external causes were the various effects of atmosphere, added to several severe shocks of earthquakes. The excessive overhanging weight of the drum, which so terrified the mathematicians and architects, was not considered of any importance by Poleni: he rather looked at them as proofs of the strength of the cupola, because these projec-

tions not being equal, plainly shewed that they did not arise from the pressure of the cupola, but either from a want of care in the building of the supports, or were left so for the purpose of placing the ornaments on. In the construction of the cupola were placed two iron hoops; one at the commencement of the curve, the other under the first window. The second hoop was found broken in two places, and appeared to have been so some time. Another proof of the solidity of the cupola, because the cracks in it, not corresponding with those of the hoop, it was evidently not broken by the pressure, but from external causes.

Poleni evidently endeavoured to prove that the cupola was perfectly secure, and required no reparation. He, however, advised five circles of iron, which were placed under the direction of Vanvitelli: the first at the plinth of the drum immediately under the column: the second, below the attic of the principal order; the third at the commencement of the vault; the fourth under the middle windows; and the fifth at the end of the ribs, from whence springs the lantern. The whole five being external, well sunk and covered with brick, to prevent rust. The broken hoop was repaired, but the state of the other old one could not be ascertained, it being impossible to discover it; but, determined to be secure, another was placed between the two old ones: so that eight hoops now encircle this cupola. All the openings and cracks were filled up with plates like wedges, fixed in lead and stucco; and the whole was finished in 1747.

It has been supposed that this method of encircling it, instead of improving the cupola, has greatly injured it. The structure must certainly have been shaken by the cutting away the stone, which caused a number of carts to be employed in removing the fragments, and by the hammers necessarily used on those immense hoops, and by the weight of so much iron. To these critics it appears,

that the opinion of Poleni with regard to the soundness of the cupola, the propriety of its figure, and the small importance of the fissures, is at variance with his advice; and that it is therefore impossible to draw a correct conclusion.

Carlo Fontana had two nephews; one of whom, called Girolamo, died young, but erected the façade of the cathedral, and the fountain at Frascati. They are both common productions.

Among his pupils, Carlo Bizzaccheri re-modernised the Negroni palace, and erected that of San Luigi de' Francesci. Neither the one nor the other display much genius. Alessandro Specchi, another of his pupils, built the palace de Carolis, on the Corso, now belonging to the Conti Simonetti; its style is elegant, but there are too many windows: the gate of Ripetta, and the portico of San Paolo, which fell down in a short time, the architect having relied too much on the chains. The cavalier Sebastiano Cipriani da Norcia built the Antonelli palace at Aquila, after the ruinous earthquake of 1703: and Fontana da Accumoli erected the palace of the marquess Quinzi, in the same city.

CHRISTOPHER WREN,

(Born 1632, died 1723,)

OF an ancient family, originally from Binchester, in the county of Durham, was born at East Knoyle, in the county of Wilts; of which place his father, then dean of Windsor, was rector. At an early age he displayed an extraordinary genius for the sciences and mathematics. At thirteen years of age he constructed a new astronomical instrument on the principle of the orrery, and at sixteen he had made discoveries in astronomy, gnomonics, in

staticks, and mechanics.* At twenty-five he was chosen professor of these sciences; and was afterwards elected professor of astronomy in Gresham college, at Oxford, and member of the Royal Society in London. He went to France, for the purpose of making observations in the science of architecture, and wrote down his opinions. After the terrible conflagration which, in 1666, nearly destroyed all London, with property to an enormous amount, Wren designed a plan for the rebuilding of the city. In this design, printed in 1724, we see long, strait, and spacious streets, cutting each other at right angles; the churches, squares, and public buildings, placed in convenient situations; and here and there various porticoes, at which the principal streets terminated. The author laid this plan before parliament, and here disputes arose, some contending that it should be rebuilt on the ancient plan; others, that the new one of Wren should be followed; and again some, that partly the old and partly the new should be adopted. Finally it was rebuilt without design, the old foundations made use of, the proprietors not consenting to give up any part of their ground. London might have arisen from her ashes the finest city in the world; but from individual and selfish motives, she lost the advantage that might have resulted from this calamity. The streets were, however, widened; handsome squares formed, and the houses built of brick, instead of wood, which was originally the material of the greater part. Previous to the fire, London had been visited by a dreadful plague, that had taken off most of the inhabitants. The streets were exceedingly narrow, and the houses badly drained, which might, in a great degree, be the cause of the old city so commonly suffering from its ravages; in conse-

* See Parentalia, pp. 198, 199, for a long list of these inventions. Among others, he suggested a method of finding the variations of pressure in the air, which led to the use of the barometer as a weather-glass.

quence of which some have observed that the fire of 1666 was a happy event.

That cities should have been built irregular, deformed, and inconvenient, may be attributed to the ignorance and barbarism of the times; but it seems a matter of surprise that these defects should continue to be practised in a more enlightened period. Any great city may, in course of half a century, become regular by demolishing whatever has been improperly built, and by building in more convenient places. Thus narrow streets, unwholesome lanes, and darkness, would disappear. The façades of the public edifices, and the noble palaces, would shew themselves amidst beautiful streets and squares, and the citizens would have convenient and wholesome habitations.

It is particularly remarkable that these calamities occurred to London, during a war with Holland; and, when Europe heard of the project of rebuilding the city more solid, more regular, and more majestic, it was considered as a thing almost impossible, from the imagined state of the finances of England. But what was her astonishment when, in three years, she saw London more beautiful, more flourishing, and more powerful than before. A tax upon coals, and, above all, the ardour and zeal of the citizens, were sufficient for this great work — a fine example of the power of man; an example which leaves room to credit all that has been said of the rapid construction of some of the ancient cities in Asia and Egypt.

Wren* made the design for the famous church of

* Milizia having acknowledged his sources of information concerning the works of Sir Christopher Wren to be exceedingly scanty, the account of St. Paul's, the parochial, and other edifices, has been compiled from the Parentalia, and various authentic documents. Among these we must not omit to particularise an elegant essay on St. Paul's, read at the architects and antiquaries club, by Mr. Jos. Gwilt, and published in a work entitled "Edifices of London," to which the reader is referred for a more detailed and critical account of our metropolitan church.

St. Paul's, in London, the first stone of which was laid June 21st, 1675, and the last in 1710, by his son. The west front consists of a noble portico of two orders, the lower Corinthian, composed of twelve columns, and the upper Composite, consisting only of eight; all of which are coupled and fluted, and rest on a basement, formed by a double flight of steps. The whole is surmounted by a spacious pediment, the tympanum of which is filled with a bas-relief, the work of Francis Bird, representing the miraculous conversion of St. Paul; and along the other parts of the summit of this front are statues of St. Peter, St. James, and the four Evangelists. In the upper entablature the frieze is taken up by the consoles, which support the cornice. A tower at each extremity, composed of columns, urns, statues, &c., terminated by a pine-apple, gives effect to the whole.

Much as this front has been criticised and condemned for the coupling of the columns, and other departures from the general application of the orders, there are few churches of the past or present day that can vie with it in richness of design; and St. Peter's, with its single order and attic, appearing of much smaller dimensions than it really is, cannot be put in comparison with it.

On the north and south sides of the cathedral, at each end of the principal transept, placed upon a flight of steps, is a large semicircular portico, formed by six Corinthian columns, each 4 feet in diameter, supporting a half dome. The east end, or choir, is terminated semicircularly, and is of beautiful proportions. The whole of the outer walls are decorated by two stories of coupled pilasters, Composite above, and Corinthian below. The intervals between the latter are occupied by large windows, which light the side aisles, and those between the Composite pilasters by ornamented niches: the entire summit is surrounded by a regular balustrade. The whole of this upper order is of no further use than to conceal the flying buttresses,

which are constructed after the manner of a Gothic cathedral, for the purpose of counteracting the thrust of the vaulting of the roof.

The most conspicuous feature of the building is the dome, which rises in great majesty at the junction of the cross. On a circular stylobate are placed thirty-two Corinthian columns, forming a circular peristyle, every fourth intercolumniation being closed with masonry, and ornamented with a niche. Above the entablature of this colonnade, but not resting on it, rises an attic story, with pilasters and windows over the cornice, on which springs the exterior dome, covered with lead, and ribbed at regular intervals. Round the aperture, or summit, is another gallery, and from the centre rises the stone lantern, which is surrounded with Corinthian columns, and crowned by a majestic ball and cross.

Few buildings can produce more grandeur of perspective than St. Paul's, particularly as entered from the western door. The nave and choir have on each side three arches, the transept one, resting on piers, decorated towards the middle aisle with Corinthian pilasters. The nave is further lengthened by the morning and corresponding chapel at the west end. For the purpose of giving additional height to the arches which separate the side aisles, the architrave and frieze are broken on each pilaster, and the cornice alone continues through the building. Sir Christopher Wren always insisted* that for this he had the ancients on his side. "In the temple of Peace, in the great halls of the baths, and in all the great structures of three aisles, this is done; and for this reason, that in those wide intercolumniations the architrave is not supposed to lie from one great column to another, but from the column to the wall of the aisle, so that the end of it will appear upon the pillar of the inside of the great navis." But it is to be doubted

* Parentalia, p. 289.

whether his arrangement in this particular should ever be imitated.

The choir was completed about 1688; on each side is a range of fifteen stalls, independent of the bishop's throne, on the south side. These, although not remarkable for their elegance of design, are most beautifully ornamented with carvings by Grinling Gibbons. The present pulpit was designed by the late Mr. Mylne; the carving of which was by Wyatt and an ingenious Frenchman.

The pavement generally, of the choir as well as the rest of the church, is of black and white marble.

"The whole ceiling, or vault, consists of twenty-four flat cupolas, cut off semicircularly, with segments to join to the greater arches one way, and which are cut across the other way by elliptical cylinders, to let in the upper lights of the nave."*

The central area below the dome is octangular, formed by eight massive piers, four of which are 40 feet wide, and the others only 28. These stand upon basements of masonry, 190 feet square, the solid parts of which are more than equal to the vacant spaces. Above the first order of pilasters the difference of the size of the main piers ceases to exist, the smaller arches being ingeniously extended, and made equal to the others;—the span-drills above then form the figure into a circle, where is placed the great cornice, the projection of which constitutes the floor of the whispering gallery. On this commences the interior tambour of the dome, which consists of a high pedestal and cornice, on which is a circle of Composite pilasters, the intervals between which are occupied by twenty-four windows and eight niches, all corresponding with the intercolumniations of the exterior peristyle. The whole of this work inclines forward, so as to form the frustrum of a cone. Above, from a double plinth

* Parentalia, pp. 290, 291.

over the cornice of the pilasters, springs the internal dome, which is two bricks in thickness; but as it rises every 5 feet, it has a course of excellent brick, 18 inches long, banding through the whole thickness. Also in the girdle, of Portland stone, which encircles the low part, and is of considerable thickness, an enormous double chain of iron, strongly linked together at every 10 feet, and weighing 95cwt. 3qrs. 23lbs. was inserted in a channel cut for the purpose, and afterwards filled up with lead.*

* The concave of this dome was turned upon a centre, which was judged necessary to keep the work even and true, although a cupola might be built without a centre; but this is observable, that the centre was laid without any standards from below to support it, and as it was both centering and scaffolding, it remained for the use of the painters: every story of this scaffolding being circular, and the ends of all the ledgers inserting as so many rings, and truly wrought, it supported itself. This machine was an original of the kind, and will be a useful project for a like work hereafter."

In the crown of the cupola is a circular opening, through which the light is admitted from the cone and lantern above; these the architect was obliged to raise, to give a greater elevation to the fabric, and to "please the humour of the age." This cone,† truly the thought of a master, and the most judicious which the architect could adopt to attain the required elevation, is two bricks in thickness, and banded at different distances by a girdle of stone and four iron chains, and is pierced with three ranges of small elliptical apertures, and eight semicir-

* Parentalia, p. 291.

† This cone very much resembles that of the Baptistery at Pisa, a representation of which was published in 1705, in the "*Theatrum Basilicæ Pisanae*." Its construction was probably known by our architect previous to that period, and might have suggested the idea for that of St. Paul's. See note, vol. i. p. 128.

cular-headed windows above; the latter admit the light from the lantern, which is calculated to be of the weight of 700 tons. Between the lower part of the cone and the outer wall, at intervals of about 8 feet, are strong cross wedges, or buttresses of stone, pierced with circles, &c., each of which supports two upright timbers, about twelve inches square, and also give strength to the foot of the cone; for this figure, if prevented from spreading at the base, will sustain almost any weight. Stone corbels project on the outer face of this cone, and form a base for the upright timbers, that are, as well as those above mentioned, framed into the seventy ribs that constitute the timber or outer dome: these ribs are covered with oaken boards, on which is laid the lead. Angular timbers and bands of iron assist in adding strength to this roof, the construction and mechanism of which is contrived with great skill and judgment. It was Sir Christopher Wren's intention to have beautified the interior cupola with mosaic work, instead of having it decorated with painting, as it now is. The spacious vault is divided into eight compartments of "fictitious architecture," which serves as a frame to as many pictures by Sir James Thornhill; the subjects of which are taken from St. Paul's life.

The dimensions of this cathedral, as taken from the Parentalia, are as follow:—Length of the whole, including the porch, 500 feet; breadth of the front, including the turrets, 110 feet; breadth of the three naves 130 feet; outward diameter of the cupola 145 feet; inward diameter of the same 108 feet; outward diameter of the lantern 18 feet; the diameter of the ball 6 feet; height from the ground without to the top of the cross 340 feet; that of the turrets 222 feet; the general depth of the foundations below the surface of the churchyard is 22 feet, and in many places 35 feet; and the total expense is stated at £736,752, independent of the iron railing which surrounds the churchyard, which was cast at Lamberhurst

in Kent, and cost £11,202. The remuneration made to Sir Christopher Wren, for his superintendence of the work, was only £200 per annum.

"The number and variety of Sir Christopher Wren's other works form such a body of civil architecture, that they appear rather to be the production of a whole century, than of the life and industry of one man, of which no parallel instance can be given."*

We shall commence with a short notice of the churches which he erected in London, arranged in alphabetical order:—

ALLHALLOWS THE GREAT, Thames Street, has no attempt at decoration on the exterior, which could not have been seen from its very confined situation. An aisle or ambulatory separates the body of the church from the street, and forms a spacious entrance to the interior, which is but little ornamented; a gallery supports the organ, and the altar-piece, of the Corinthian order, is rather of elegant design. A carved screen separates the chancel, and, though consisting of spiral pillars and a circular pediment, is deserving of commendation for its work, which was executed in Hamburgh. The church is 87 feet long, 60 feet wide, and 33 high; steeple 86 feet high.

ALLHALLOWS, Bread Street, exceedingly plain, though there is some little attempt at decoration in the tower. The inside has no aisles, has a flat ceiling, with very heavy decorations; the altar-piece is partly the work of Gibbon; it is 72 feet long, 35 broad, and 30 high; height of the steeple 86 feet.

ALLHALLOWS, Lombard Street.—This church has two entrances, and is large and commodious. The interior has an air of grandeur, although there is little architecture, and it is well lighted, particularly by the windows

* Parentalia, p. 343.

on each side of the grand Composite altar-piece. It has a square plain tower, with open work at the top, 85 feet high. The church is 84 feet long, 52 wide, and 30 high.

ST. ALBAN, Wood Street, is one of the few attempts made by Sir Christopher to imitate our ancient pointed style of architecture. It has a tower 85 feet 6 inches high, with pinnacles above, making a total height of 92 feet. The church is 66 feet long, 59 broad, and 33 high.

ST. ANNE AND AGNES, Aldersgate.—The front is of brick, and without much decoration. The inside is a square of 53 feet, and 35 high, in which are four Corinthian columns with gilt capitals; the entablature very much enriched, as are also the ceilings. The height of the steeple is 84 feet.

ST. ANDREW, Holborn.—This is one of the most finished performances of our architect; the aisles are separated from the nave by Corinthian columns. The ceilings of the aisles are groined, and the great nave is vaulted, and ornamented with pannels, &c. The window at the east end is bold and well arranged, under which is an altar-piece of the Corinthian order. It has a square tower 110 feet high, at the west end, which was cased in 1704. The interior is 105 feet long, 63 broad, and 43 high.

ST. ANDREW WARDOBE, Blackfriars.—It is a plain brick and stone building on the exterior, and has nothing particularly to recommend it in the interior. It is 75 feet long, 59 wide, 38 high, and the steeple 86 feet in height.

ST. ANTHOLIN, Budge Row, has a curious tower of two stories, terminated with a spire 154 feet high, ornamented with port-holes, pannels, crockets, &c., and terminated by a Corinthian capital: it was built by Cartwright, though designed by Sir Christopher:—the interior is 66 feet long, 54 wide, and 44 high.

ST. AUSTIN, Watling Street, has a spire-steeple, with a square tower 145 feet high, adorned with vases, &c. The church is a plain stone building, with a neat interior of the Ionic order, 51 feet long, 45 broad, and 40 feet high.

ST. BARTHOLOMEW, Royal Exchange, contains nothing particularly worthy of notice; it has a square tower, terminated very fantastically, 90 feet high: the church is 78 feet long, 60 wide, and 41 feet high.

ST. BENNET, Gracechurch Street.—The interior is of a pleasing design, with a coved ceiling; there are neither columns or pilasters: it is 60 by 30 feet broad, and 32 high; the steeple 149 feet in height.

ST. BENNET, Paul's Wharf.—The inside is nearly square; the upper part is surrounded with a Corinthian entablature, on which is a plain ceiling: two isolated pilars form a circle on the north side: it is 54 feet by 50, and 36 feet high; the steeple is 118 feet high.

ST. BENNET FINK, Threadneedle Street.—The tower of this church is square, covered with a cupola and spire, 110 feet high, and is handsome. The interior is elliptical, and decorated with six columns of the Composite order, supporting an oval dome, with a lantern in the centre. It is 63 feet long, 48 broad, and 49 feet high.

ST. BRIDE, Fleet Street.—The steeple is exceedingly beautiful, and forms a conspicuous object from the Surrey side of the metropolis. Upon a tower, 60 feet high, is placed a succession of octagons, surmounted by an obelisk or pyramid, making a total height of 226 feet. The construction is exceedingly ingenious, and as a whole, may be classed next to that of Bow church. The exterior of the church is very plain, the interior highly decorated: there are five arches on each side, springing from coupled Doric columns, which separate the aisles; above is a lofty attic, with elliptical windows, over which is an arched ceiling. The interior is 111 feet long, 57 wide, and 41 feet high.

CHRIST CHURCH, Newgate Street, has the Corinthian

order in the interior, and may be ranked among the most beautiful of the metropolis: It has a square tower, crowned with a light and handsome steeple, 153 feet high: it is 114 feet long, 81 broad, and 38 feet high.

ST. CHRISTOPHER-LE-STOCKS, Broad Street Ward, he partly rebuilt, is 60 feet long, 52 wide, and 40 feet high. The height of the steeple is 80 feet.

ST. CLEMENT DANES, Strand, though said to have been partly designed by Edward Pierce: the steeple was built anew in 1682, and is 116 feet high. The length of the church is 96 feet, its breadth 63, and its height 48 feet.

ST. CLEMENT, East Cheap, a substantial structure; but not much decoration either in the interior or exterior: its length is 64 feet, breadth 40, height 34, and that of the steeple, 88 feet.

ST. DIONIS, Fenchurch Street, consisting of a nave and two ailes, formed by Ionic columns. It is 66 feet long, 59 wide, and 34 feet in height. The bell-tower and steeple, is very simple, and 90 feet high.

ST. DUNSTAN'S in the East, near Billingsgate; he repaired the body of the church, and added the very beautiful spire, 75 feet high. A square Gothic tower supports four ribs, on the junction of which rests a tapering spire; there is a lightness and elegance about this design that is unrivalled.

ST. EDMUND THE KING, Lombard Street, exceedingly plain, and has the altar to the north: its length is 69 feet, breadth 39, height 33, and that of the steeple 90 feet.

ST. GEORGE, Botolph Lane. The interior is extremely neat, and decorated with columns of the Composite order, formed into a nave and side ailes. It has a handsome vaulted roof; the length is 54 feet, breadth 36, and the height 36 feet; height of the steeple 84 feet.

ST. JAMES, Garlick Hill. The west end is well decorated; the inside simple and grand, and the proportions

very excellent. An Ionic order supports a semicircular ceiling, divided into pannels : the length is 75 feet, breadth 45, height 40 feet, and that of the steeple 90 feet.

ST. JAMES, Westminster. The interior is very beautiful, and of the Corinthian order. The galleries form an entablature to the square pillars below, and support six columns on each side, from the entablature of which springs the centre vault. The altar-piece is decorated by Gibbons. It is 84 feet long, 68 broad, and 42 feet high ; that of the steeple 149 feet. Sir Christopher Wren, in a note to a friend, observes, that this church contains above 2,000 persons ; and that there are neither walls of a second order, nor lanterns, nor buttresses ; but the whole roof rests upon the pillars, as do also the galleries ; and is the cheapest of any form he could invent.

ST. LAWRENCE, Jewry, Guildhall.—The interior highly enriched, and of the Corinthian order, 81 feet long, 68 broad, and 40 feet high ; and the east end, next Guildhall, is decorated with four Corinthian columns, on a continued plinth ; with niches, and festoons of fruit well sculptured : the steeple is 130 feet high.

ST. MAGNUS, London Bridge, has a lofty steeple, consisting of a tower covered with a cupola, surmounted by a well-proportioned spire. The interior is divided into nave and side aisles by columns of the Ionic order. It is 90 feet long, 59 broad, and 41 high.

ST. MARGARET PATTERNS, Rood Lane.—It is 66 feet long, 52 broad, 32 high, and is very plain. The tower and spire are well proportioned and executed, but the pinnacles are a mixture of Gothic and Roman. It is 198 feet high.

ST. MARGARET, Lothbury.—The interior Corinthian columns and pilasters are of good proportion ; and the door to the tower has been much admired. It is 66 feet long, 54 wide, and 36 high. The height of the tower is 140 feet.

ST. MARTIN, Ludgate.—Its interior is nearly square, 66 feet by 57, and 59 high; with four Composite columns supporting a vaulted ceiling to the middle aisle. The effect of the whole may be considered good. In the vestry, an old register contains an entry of a “gratuity of five guineas, to be given to Sir Christopher Wren, for his care in promoting the finishing the steeple and spire.” The tower and spire is 168 feet high.

ST. MARY, Abchurch, is nearly square, with a domed ceiling, and springing from a Corinthian cornice. It is 63 feet by 60; the height 51 feet; that of the steeple 140 feet.

ST. MARY, Aldermanbury.—Columns of the Composite order form a nave and two aisles. Its length is 72 feet, breadth 45, height 38. It has a plain square tower 90 feet in height.

ST. MARY, Aldermary, Bow Lane.—A body and two aisles, and a tower 135 feet high.

ST. MARY-LE-BOW, Cheapside.—This beautiful tower and steeple is 225 feet high. The upper part of the square tower has each side decorated with four Ionic pilasters, with a regular entablature: above is a balustrade, at each angle of which is placed a pyramid, leading the eye to a beautiful circular temple of the Corinthian order; the cell of which appears solid, and supports the inverted consoles or buttresses, that bear up a stylobate, with other columns, arranged on a square plan, with two others projecting on each face. Above these is the pyramid or spire, surmounted by a ball and dragon. The length of the church is 65 feet, breadth 63, and height 38.

ST. MARY MAGDALEN, Old Fish Street.—It has a nave and two aisles, and is 60 feet long, 48 wide, and 30 high; it is well proportioned, and lighted by circular-headed windows.

ST. MARY SOMERSET, Thames Street, has a square well-proportioned tower, surmounted by pinnacles 120 feet

high. The interior is 83 feet long, 36 wide, 30 high, and divided into a nave and two aisles.

ST. MARY-AT-HILL, Billingsgate, was restored by Sir Christopher in 1677, in a neat plain style, keeping up part of the old walls and tower; 96 feet long, 60 wide. The height of the steeple 96 feet.

ST. MATTHEW, Friday Street. — A substantial edifice, well constructed, but very simple in its design. It is 60 feet long, 33 broad, 31 high; the steeple 74 feet in height.

ST. MICHAEL, Basinghall Street, is a plain structure, and has a skilfully contrived spire, 75 feet in height. The church is 70 feet long, 50 broad, and 75 high.

ST. MICHAEL, Queenhithe, is 71 feet long, 40 broad, and 39 high; the steeple 135 feet in height.

ST. MICHAEL, Crooked Lane, has a nave and two aisles, with a well-proportioned front. It is 78 feet long, 46 broad, and 32 high. It is well lighted: the tower is of stone, 100 feet high, from the centre of which rises a lofty and well-proportioned spire.

ST. MICHAEL, Cornhill, was destroyed by fire, all but the ancient tower, which, however, was rebuilt with the rest from Wren's designs, 1722. This tower is 130 feet high to the top of the pinnacles: the interior of the church is light and commodious. It is 87 feet long, 60 wide, and 35 high.

ST. MICHAEL ROYAL, College Hill, is a good piece of construction; has a square interior, 86 feet long, 48 wide, and 40 high, without either column or pilasters; with an altar-piece by Gibbon: the steeple is 90 feet in height.

ST. MICHAEL, Wood Street. — Its length is 63 feet, width 42, and height 31. It has a flat ceiling, and nothing architectural but the arrangement of the exterior at the east end, which is a bold composition of four Ionic

pilasters supporting a pediment. Between the pilasters are three semicircular-headed windows: the steeple is 90 feet in height.

ST. MILDRED, Bread Street.—The four sides of the interior are uniform, each having one window under a spacious arch. It is divided into a nave and aisles. Its length is 62 feet, breadth 36, height 40, and to the top of the spire 140.

ST. MILDRED, Poultry, is a small but well-proportioned church; has a plain tower, surmounted by a cupola. Its interior consists of a nave and two aisles, divided by Ionic columns, with a flat ceiling. Its length is 56 feet, width 42, and height 36; that of the steeple 75 feet.

ST. NICHOLAS, Cole Abbey, Old Fish Street.—The tower is in good proportion, but the spire perhaps is a little too whimsical in its design. The total height is 135 feet. The length of the church is 63 feet, breadth 43, height 36.

ST. OLAVE, Jewry, is a plain neat church of brick, with stone decorations to the apertures, and a handsome square stone tower with pinnacles, finished about 1676, and is 88 feet high. The length of the church is 78 feet, breadth 34, and height 36.

ST. PETER, Cornhill, is a commodious edifice, 80 feet long, 47 wide, and 40 high, divided into a lofty nave and two aisles, by a double row of Corinthian columns. It has a lofty tower, surmounted by a well-proportioned spire 140 feet high, with a large key, emblematical of St. Peter's office, as a vane.

ST. SEPULCHRE, Snow Hill, almost destroyed in 1666, was commenced rebuilding in 1670; but it may be considered only a restoration. The length is 126 feet, breadth 58, height 35, and that of the tower 140 feet.

ST. STEPHEN, Walbrook, the beauty of which consists in the lightness of its construction. Its internal dimensions are 75 feet by 56: four ranges of five Corin-

thian columns divide it laterally; the third and fourth columns of the two middle files are omitted, for the purpose of giving space under a beautiful circular dome. The walls and tower are of stone, the roof and dome of timber, covered with lead. The fourth intercolumniation of each outer range is increased to the width of the middle aisle, which is the greatest, and thus produces a regular octangular figure; arches spring over the entablature, above which is a circular cornice, from whence rises the dome. There are but sixteen columns altogether, and certainly they are disposed to the most advantage. The height of the steeple is 70 feet.

ST. SWITHIN, Cannon Street, has nothing worthy of admiration but its construction. It is 61 feet long, 42 wide, and 40 high; the height of the steeple 150.

ST. STEPHEN, Coleman Street, consists of a nave and two aisles. Its length is 75 feet, breadth 35, height 44, and that of the steeple 65.

ST. VEDAST, Foster Lane, Cheapside.—He added the beautiful steeple, 90 feet high. The length of the church is 69 feet, breadth 51, and height 36.

He also erected the College of Physicians, Warwick Lane, London, the theatre at Oxford, Chelsea College, Marlborough House, St. James's, which is a fine specimen of a town residence; part of the palace at Hampton Court; the colonnade and a great portion of Greenwich Hospital; commenced a regal palace at Winchester, which would have rivalled Versailles, if completed; built the library, Trinity College, Cambridge, as well as the chapels at Pembroke and Emanuel Colleges at the same place.

The Monument of London was also designed by him, and is one of the most celebrated works of the moderns, and one of the boldest efforts of architecture. It was erected as a memorial of the dreadful fire of London, which happened September 2, 1666, near the spot where it began. On a pedestal 21 feet square is a fluted Doric

column 15 feet diameter, on the abacus of which is a gallery; and a pedestal supporting a flaming vase of gilt bronze: the whole height from the pavement is 202 feet. The gallery on the top is reached by ascending a flight of 345 black marble steps contrived in the middle of the column, and lighted by occasional loop-holes. On the pedestal are inscriptions and bas-reliefs, descriptive of the burning and rebuilding the city.

The repairs at St. Peter's church, Westminster, were also carried on under his direction; but his knowledge of the pointed style of architecture did not qualify him for the superintendence of this beautiful building, which he has sadly deformed.

Wren was also declared royal architect, created a knight, and appointed one of the commissioners by Charles II. for fixing on a proper spot to erect an observatory; and assisted Sir John Moore, who had the superintendence of that building, with his advice. He was also a member of parliament. He never published any of his works, but many relating to mathematics have been printed by others. He is also said to have discovered the method of injecting liquors into the veins of animals. * His abilities were great, but an excessive timidity prevented him from conciliating the favour of those who could not have failed to have esteemed him. He was more than an Englishman in his taciturnity, and could never comprehend the vanity which induces persons to speak so much of their own performances; nor could he conceal his disgust for such characters when thrown into their society. Modesty is to our virtues what shadow is to a picture; well managed, it serves to throw out the other parts, but if too powerful, darkens what it is intended to relieve. Wren,

* Milizia's character of Sir Christopher is inserted, to shew the estimation in which the English architect was held by the Italians. The account of Hawksmoor is added from Walpole's "Anecdotes," &c.

besides his superior knowledge of the most abstruse sciences, was one of the greatest architects that ever appeared. He was an excellent mechanic, and knew well how to proportion the masses to the void of a building. His ideas were grand, but simple; his ornaments were sometimes tasteful and appropriate, but generally ill executed. He had always in his mind the saying of Montaigne, that not the most learned, but the best learned, should be esteemed. From the treatment he experienced in his latter years, we find that in England, as elsewhere, justice is not always done to real merit.

NICHOLAS HAWKSMOOR.

NICHOLAS HAWKSMOOR, born 1666, and died 1736, was an ingenious and skilful architect, and for many years the domestic clerk of Sir Christopher Wren: he was employed by him in the royal and other works. Hawksmoor erected the beautiful church of St. Mary Woolnoth, on the south side of Lombard Street. After the death of his master he was appointed superintending surveyor to all the new churches; and designed many that were erected after the passing of queen Anne's statute for building fifty. Among others, he erected Christ Church, Spitalfields; St. George, Middlesex; St. Anne's, Limehouse; and St. George's, Bloomsbury. He also built part of All Souls' College, Oxford; a mansion at Easton Neston, Northamptonshire; and assisted Vanbrugh at Blenheim and Castle Howard.

WILLIAM TALMAN.

THE style of this architect's buildings was correct and noble. He made a design for Thoresby House,* for the duke of Kingston, in the county of Nottingham, 1671. In 1681 he gave one for Chatsworth House,† in the county of Derby, for the duke of Devonshire. The quality of the materials, the neatness of the execution, the consistent decorations, and the rich furniture, render this edifice one of the most respectable not only in England, but in all Europe. On the ground plan are the offices, a large hall, and a chapel, and in the centre a spacious court, with two noble porticoes. A most magnificent staircase leads to the first range of state apartments, in which is a superb gallery, and a library of select books, ornamented with excellent pictures. Over this is another suite still more noble. The western façade is in the richest and best style of architecture. On a rustic basement rises an order of Ionic pilasters, and in the centre is a tetrastyle portico, that is of four columns, over which is a rich pediment. The whole edifice is crowned with balustrades, on the solid divisions of which are vases, which have a better

* This is rather a comfortable house than a magnificent seat; the basement is of rusticated stone-work: the principal front has a tetrastyle portico of the Ionic order, of the same material, and the remainder is executed in brick.—See *Vitruvius Britannicus*.

† The form of this building is nearly a square of about 190 feet; the hall is 60 feet by 27, and, though somewhat gloomy, has an air of magnificence. The ceiling was painted by Verrio and La Guerre. The chapel was also decorated by the former. The dining-room is 50 feet by 30; the dancing gallery, 100 feet by 22, is exceedingly beautiful. The state apartments connected with the latter are on the south side of the building.

effect than statues. The windows are simple in their design.

Dynham House, in the county of Gloucester, by Talman also, is exceedingly beautiful. It has a balustrade at top, with ornaments of trophies and vases, in most excellent taste. The windows have elegant mouldings, but are too lofty.*

WILLIAM BRUCE,

ONE of the best British architects, in 1702, built Hopetoun House, Scotland. The ground story contains a portico, hall, and four beautiful apartments. In the centre is an octagonal staircase, which leads to the state rooms. The façade is rusticated, and of fine stone. The windows are well proportioned and arranged; at the top is a balustrade, with vases and statues, and in the centre rises a stone cupola, which covers the staircase. Cupolas are a common feature in the great houses of England; nor is there any reason why they should be confined solely to churches.

They appear indeed peculiarly calculated for noble houses, to give light to the staircases or halls, when these are surrounded by apartments; thus becoming not only useful, but also adding both to the exterior and interior beauty. The belvederes, frequently placed over a house, and which with us are generally made square, would certainly look better if of a round form, and covered with an elegant cupola.

* This architect was born at West Lavington, in Wiltshire.

ARCHER,

AN architect of a most extravagant taste. Cary House, built by him at Roehampton, is incorrect. Cliefden House, Buckinghamshire, is large, and has elegant gardens; but the plan is most whimsical and irregular, and the architecture full of extravagancies. Among them may be mentioned one of the façades, which is adorned on the ground story with Ionic columns, having a niche at each intercolumniation. The number of these niches does not amount to less than twenty-six.*

SIR JOHN VANBRUGH

ERECTED a number of buildings: his taste, however, was not the most excellent. He built the famous Blenheim House, in the county of Oxford, presented by the English nation to the duke of Marlborough, as an acknowledgment of the memorable victory he obtained in 1704, at Hochstet, or Blenheim, over the French. The style of this edifice is grand, the parts noble, and its majestic appearance well adapted to the martial genius of its possessor; but there is too great a variety in the design, and the contrast of the

* In Walpole's *Anecdotes* we find the following notice of this architect:—"A Mr. Archer, a groom porter, built Hethrop and a temple at Wrest, St. Philip's church in Birmingham, Cliefden House, and a house at Roehampton; which, as a specimen of his wretched taste, may be seen in the *Vitruvius Britannicus*; but the chef-d'œuvre of his absurdity was the church of St. John with four belfreys, at Westminster."—*Walpole's Anecdotes*, vol. iv.

different orders, rustics, columns, and cornices, too violent. The interior is decorated with a number of paintings by the celebrated Thornhill, the English Raphael.* The gardens are noble; but it is astonishing that a bridge of one arch, 100 feet span, should have been thrown over a small rivulet, which is scarcely visible. Hence a satirist has taken occasion to say, that the height of the bridge is emblematic of the ambition of the duke of Marlborough, and the scarcity of the water of his generosity. The great lord Bolingbroke, when questioned as to the avarice of this celebrated general, replied, "That so numerous were the virtues of the hero, that he did not recollect his defects."

The same architect built Castle Howard for the earl of Carlisle, in the county of York, with gardens, parks, obelisks, and other sumptuous appendages. The castle is 660 feet long. One façade is entirely rustic, with Doric pilasters, badly distributed, and containing two stories. The windows have circular heads, and are too lofty, and the projections numerous and monotonous. The other façade is better, the Corinthian pilasters being equally distributed: there is also a magnificent cupola.

This architect was an agreeable man, and a poet; and

* Vanbrugh sometimes indulged his fancy at the expense of his judgment; and it is said that few architects ever understood the picturesque of building better. In spite of the general objections made to his style being heavy, it has the merit, in this example, of being vast and august rather than ponderous; indeed some have observed, that its massive grandeur was expressive of the talents of the hero for whom it was erected. The whole extent of the front, from wing to wing, is 348 feet. The hall is 67 feet high, and the saloon which is attached to it occupies the entire breadth of the centre of the edifice, and is a most noble and spacious room. The library is 183 feet long, 31 feet 9 inches wide, and forms the western front. Solid columns of veined marble support a rich entablature, over which is a vaulted ceiling. There is a chapel, a theatre; suites of noble apartments, ample staircases, suitable offices, and all in their decoration worthy of such a palace.

it is said that his writings were as delicate and elegant as his buildings were clumsy. Sir John, going a journey to France in 1701, was thrown into the Bastile, and remained there some time, without ever being able to discover the cause for such treatment. He wrote a comedy while in confinement; and it is astonishing that he should have totally abstained from any injurious observation on a country in which he had suffered such violence.*

WYNE,

A learned and ingenious captain, erected, in 1705, Buckingham palace, in the most beautiful part of St. James's Park. The façade is adorned with Corinthian pilasters, having a balustrade decorated with statues. The staircase is noble and elevated. The palace contains a valuable collection of rarities.

FOLEY,

Who had a situation as an auditor, built a superb house for himself, 1710, with beautiful gardens, in the county of Hereford.

* His other buildings were, Eastberry in Dorsetshire, King's Weston near Bristol, Easton-Neston in Northamptonshire, one front of Grimsthorp, Mr. Duncombs in Yorkshire, two little castles at Greenwich, and the Clarendon printing-office, Oxford. He died at Whitehall, March 26th, 1726.

WILLIAM BENSON.

THIS gentleman built a beautiful house, in 1710, after his own design, following the manner and style of Jones.

THE EARL OF PEMBROKE

DESIGNED a bridge, and an elegant Ionic loggia, at his villa at Wilton.*

THE EARL OF NORTHUMBERLAND

BUILT at his villa, a short distance from London, a beautiful house in the Grecian style, with tribunes, chalcidicum,

* "The soul of Inigo Jones, who had been patronised by this nobleman's ancestors, seemed to hover over its favourite Wilton, and to have assisted the muses and arts in the education of this noble person. The villa, which had been decorated by Holbein, Jones, and Vandyke, received its last touches of beauty from the hand of lord Henry. He removed all that obstructed the views to or from his palace, and threw Palladio's theatric bridge over the river. The new lodge in Richmond Park, the countess of Suffolk's house at Marble-hill, Twickenham, the water-house in lord Orford's park at Houghton, are incontestible proofs of lord Pembroke's taste. But it was more than taste; it was passion for the utility and honour of his country that engaged his lordship to promote and assiduously overlook the construction of Westminster bridge, by the ingenious M. Labelye." — *Walpole's Anecdotes*, vol. iv.

and other magnificent appendages, evincing a great taste for the antique. In London this nobleman has a wonderful collection of pictures; among them is the famous Carnara family by Titian, and the most beautiful pictures of Rome, copied by Mengs, Costanzi, Battani, &c.

LORD WESTMORELAND

ERECTED at Mereworth, near Tunbridge, the house called the rotunda, which wants the fine effect of that of Vicenza, only from not being in so elevated and delightful a situation.

THE EARL OF BURLINGTON

PARTICULARLY distinguished himself amidst the English nobility for a correct taste in the fine arts, and especially in architecture. He travelled into Italy, and studied the works of Palladio with great attention, of whose original designs he collected more than sixty, and published a volume on the ancient baths, as was mentioned in the life of Palladio. In 1774 he built a palace at London for general Wade.* The ground story is a superb rustie. Above this is the second story, ornamented with Doric pilasters, and a frieze correctly divided. The windows are simple, with beautiful balustrades; and the whole evinces

* This façade is now in some measure concealed from public view by the New Burlington Hotel in Cork Street, and of which it forms a part.

a certain solidity, nicety, and correctness, most delightful to the eye.

His noble residence at Chiswick* was embellished by him with some of the best specimens of architecture; all so excellent, that each appears the effort of a master. This villa has been published in the English Vitruvius before alluded to, with a number of designs by the author, Campbell, both of churches, palaces, and towns. Among others is one for Westminster Bridge, the whole of rustic work, 770 feet long, and consisting of seven arches, with two small towers at the ends. This artist was so great an admirer of Palladio, that he has imitated him closely in style, and sometimes copied his plans. He also studied the ancients, particularly Vitruvius, after whose rules he made a design for a church: it is extremely beautiful of its kind. Some of his designs, however, abound in liberties and defects, in consequence of his having departed from his two unerring guides, Vitruvius and Palladio.

JAMES GIBBS,

IN 1747, built the Radcliff library, Oxford, thus named in consequence of John Radcliff, M.D. leaving a legacy of 40,000*l.* for that purpose. This building is a rotunda, has a rustic basement, with a number of entrances and niches.

* The design of this house is borrowed from a well-known villa of Palladio. It is a model of taste, but not without faults; some of which arise from too strict an adherence to rules and symmetry. Other works designed by lord Burlington are, the Dormitory at Whitehall, the Assembly-room at York, lord Harrington's at Petersham, and the duke of Richmond's at Whitehall.

Over this rises a Corinthian colonnade of coupled columns, having two ranges of windows alternating with niches. Over the entablature runs a beautiful balustrade, the solid divisions of which are adorned with vases, from whence rises an elegant and simple cupola. This exterior is noble and correct; nor can we find any thing censurable in it, except the windows of the second story, which look like large mezzanines, and the useless pediments over the doors. The ability of the architect is equally evident in the convenient arrangements of the ground story, and the decorations of the superior one, where, in a large circular saloon decorated with Ionic pilasters, the books are placed in two ranges. Gibbs published a description of this admirable work, after the examples of the best architects of antiquity,—an example which the moderns should also imitate. He has published a large folio volume of designs of his works, with rules also for designing. He built the beautiful church of St. Martin's in the Fields, London,* the Corinthian hexastyle portico of which, advancing two intercolumniations, is admired for its beautiful proportions. The height of the steeple and spire from the pavement is 185 feet.

* This ingenious architect was born in Aberdeen in 1683, and studied his art in Italy; he also designed St. Bartholomew's Hospital, and a great number of houses for persons of distinction. He made designs for three sides of the quadrangle of King's College, Cambridge, in a modern style. At Derby he added a church in the Tuscan style to a fine rich Gothic steeple. St. Mary's church in the Strand is another of his designs. He built also the new church at Derby; and the senate-house and new building at King's College, Cambridge. He died August 5th, 1754.

ROBERT DE COTTE, A PARISIAN,

(Born 1657, died 1735.)

HIS grandfather was Fremin de Cotte, who served as engineer in the famous siege of Rochelle, and was also architect to Louis XIII. Robert rendered himself illustrious for the famous peristyle or Ionic colonnade of the palace of Trianon and its adjacent parts, by the chapel of Louis XIII., in the cathedral of Notre Dame at Paris, by the fountain in face of the Palais Royal, the portico of San Roch, that of the Fathers de la Charité, and for a number of palaces, as those of Etrées and du Maine, and also the gallery of Toulouse. The interior of San Roch is full of defects and useless ornaments. He made the plan for the Place de Belle Cour at Lyons, for the bishop's palace at Verdun, for the chateau de Frescati, a superb country palace of the bishop of Metz, for the bishop's palace at Strasburg, and for a number of other considerable edifices. He was director of the royal academy of architecture, and vice-president of that of painting and sculpture. On the death of Hardouine Mansard, he was declared first architect of the king, and superintendant of the royal buildings, gardens, arts, and manufactories. Finally, Louis XIV., who highly esteemed him, and even treated him with familiarity, presented him with the order of St. Michael. This great artist, whose lively imagination was regulated by an excellent judgment, heightened by exquisite taste, and strengthened by incessant labour, composed with ease and originality. These, his rare qualifications, were greatly augmented by the simplicity of his manners, by a modest and obliging exterior, and by an upright and virtuous character. The electors of Bavaria

and Cologne, the count de Hanau, and the bishop of Wurtzbourg were desirous of his designs for palaces. The ornamenting of rooms with looking-glasses was the invention of this architect, and if arranged with more simplicity they would be more elegant.

GIAMBERNARDO FISCHERS, A GERMAN,

(Died 1724,)

Decorated Vienna with the most magnificent buildings of which that capital can boast; and was honoured and enriched by the generous emperor Joseph I. with the signory of Erlachen. In 1696 he built the palace of Schoenbrunn, as a hunting seat for the imperial court. This edifice consists of a large palace of three stories; that is, the ground story, the state apartments, and the mezzanines. In the front is a large court, surrounded by four bodies of building; two in front of the palace, which are of rustic work, for the use of the courtiers and officers: the other part is of a mixed figure, and consists of coach-houses. In the centre, between these two buildings, is an entrance flanked by two species of triumphal arches, each crowned by a pyramid. The other two lateral buildings are stables, adorned by double pilasters, with an attic above, at the top of which are statues of horses. At each entrance to this court is a fountain, the vase of which is not less than 54 feet in diameter. It would be difficult to define the form of the court; there are a number of breaks, and the palace has at its extremities two wings, behind which are two other smaller ones, and in the centre of the façade is a hanging staircase, of an irregular figure, so that

this large court is cut into narrow and unequal proportions. The palace appears an immense fabric, having thirty-five windows in the front. The whole of the ground floor is rustic : in the centre, over the flight of steps, is a portico of six Ionic columns, isolated and architraved ; there are also Ionic pilasters between every window, and at the wings these pilasters are doubled. Over the entablature is an attic with a balustrade, with statues corresponding to each pilaster ; and in the centre over the attic are five arches, supported by several columns, with balustrades and statues at the top. At the back of the palace are a number of projections and recesses, and spacious and varied gardens. The arrangements, however, are not happy, and want simplicity. The exterior is not well decorated, and the distribution of the interior is bad, nor does it contain that multiplicity of rooms and conveniences that the exterior announces.

On the occasion of the marriage of the emperor Joseph I., the foreign ministers of Vienna, in 1699, caused a triumphal arch to be erected by Fischers, which is a chef-d'œuvre of extravagance. It consists of two masses, one over the other. The lower one is composed of arches, and surrounded on the outside by very high pedestals, with Corinthian columns ; and the two large arches are supported on the inside by four Herculi, standing on isolated pedestals. The upper part, which consists of a cupola, upheld by Corinthian columns, does not rest on the lower one, but on clouds ; and amidst these clouds are a number of statues ; among them an equestrian one of the emperor. The most extravagant disciple of Borromini could not invent any thing more capricious and ridiculous.

The spiral column in the square of Merchandise, at Vienna, similar to that of Trajan or Antoninus, was also designed by Fischers. Whether the sculpture be the work of this architect is not known, but it is certainly not in any degree equal to the models alluded to.

This architect had also the building of the imperial stables, which he executed in a style of simplicity, variety, and magnificence. The building has standing for 600 horses, and accommodations for all the carriages and domestics of the court; there is also a large area for the games or races, and a spacious amphitheatre for the spectators. The chancery of Bohemia, a very magnificent structure, is said to be the design of Giambernardo Fischers.

He also built the palace of the celebrated prince Eugene, in Vienna. It has three ranges of windows in the ground story, of very bad form; and over them rise an Ionic pilastrade, which contains the state apartments and the mezzanine. The whole is of rustic work; the entablature is crowned with a balustrade and statues; the ornaments have but little grace; nor is the palace for the prince of Trauthson, built 1711, by the same architect, with so many projections and curves, in any better style.

The sacred edifices designed by our architect are the cupola of Nostra Signora, at Saltzbouurg, and the church of Ste. Charles Borromeo, in a suburb of the city of Vienna, near la Favourita. The first is simple, and in good taste. For the bishop and prince of Saltzbouurg he made a design for a country palace, neither very ingenious nor very correct.

The church of Ste. Charles Borromeo, erected by the emperor Charles VI., 1716, in consequence of a vow, is a celebrated and magnificent work. The plan may be called a beautiful Greek cross, covered with an elliptical cupola. A convenient flight of steps leads to a simple portico of six Corinthian columns, with a majestic pediment above. Within the portico is a species of anti-temple, adorned with double Ionic columns; near to which are, on each side, two couplets of columns of the same order, but larger than the first, and on high plinths: these are extremely discordant, particularly as they only support a useless entablature, with statues above. At the arms of

the cross are other columns, similar to the latter, which are again repeated opposite to the entrance, that is, at the great altar, at the back of which, the edifice, which is extremely simple, terminates semicircularly. The lower basement of the cupola is adorned with Corinthian pilasters, on very high pedestals, cutting the inferior entablature, and very ill agreeing with the Ionic columns. The entire drum of the cupola has also Corinthian coupled pilasters. Hence, although the plan of the church is ingenious, the arrangement of the orders is bad, and the taste of the ornaments, doors, and windows, equally so. The façade cannot boast of any excellence except the portico; and even on the pediment of that there are statues, which ill agree with it. At the flanks of the portico rise two spiral columns, with clumsy campaniles at the top. By the side of the columns terminating the façade, are two towers for clocks: they are heavy and full of absurdities. In the centre rises the cupola, the projections and fancies of which are numberless.

Our Giambernardo was also author of a curious and useful work, entitled, "Historical Architecture;" full of a variety of designs, accompanied by descriptions. It is divided into five books. The first contains the most renowned ancient edifices, Hebrew, Egyptian, Syrian, Persian, and Greek; the second, those of ancient Rome; the third, some Arabic and Turkish buildings, and some specimens of modern architecture, Persian, Siamese, Chinese, and Japanese; the fourth contains the edifices designed and invented by the author; and the fifth, various vases, Egyptian, Greek, Roman, and modern, and some invented by the author himself.

The above buildings, and others, were not all finished by Giambernardo, but by his son, Emanuel Fischers, who, besides being an architect, was, like his father, well versed in mechanics. His hydraulic machine, in the garden of the prince Schwartzenberg, at Vienna, is well

worthy of attention ; as is also one worked by fire, to draw the waters from the mines Kremnitz and Schemnitz. From these works Emanuel derived great riches, and died 1738.

GILLES-MARIE OPPENORD, A PARISIAN,

(Born 1672, died 1733,)

Was considered in architecture as a genius of the first rank, and his works were esteemed as excellent examples for young men. The duke of Orleans, regent, a great admirer of talent, gave him the situation of director-general of the buildings and the royal gardens. On his return from Rome, whither he was sent as a student by the king, he was fully employed. The southern façade, the second order of the northern façade, of the church of Ste. Sulpice, the interior decorations at the back of these two façades, and the great altar, are all admirably designed by him. He decorated the gallery of the Palais Royal, the saloon which precedes it, the interior of the house of the grand prior of France, at the Temple, the choir and altar of the church of Ste. Victoire, &c. Oppenord has left a number of designs, more than 2,000 of which are in the possession of M. Huquier, an intelligent artist, and a lover of the fine arts. Part of them he has had engraven with great attention and propriety.

M. DE LA MONCE,

A clever French architect, whose talents were never exerted out of Provence, notwithstanding he pursued his studies in Italy. At Lyons, he constructed the church of the Cistercians, which is considered one of the most beautiful in that city. He also built the façade and part of the collegiate church of Ste. Juste, in a very grand style, and the gate of the Hôtel de Dieu. He also made a beautiful design for the same hospital, afterwards executed by M. Soufflot. Finally, he designed a small gate over the Rodano, in the style of that of Ripetta at Rome.

FRANCOIS ROMAIN,

(Born 1646, died 1737,)

WAS born at Ghent, in Flanders, and became a Dominican friar. By order of the states of Holland he assisted in the erection of the bridge at Maëstricht; and was then called to terminate the Pont Royal, at Paris, which it was considered never could be finished. The great success of this work procured him the offices of inspector of the bridges and embankments, and architect of the royal buildings in the department of Paris. He was considered by the court as one of the greatest restorers of his art. He died at Paris, aged eighty-nine.

JEAN BAPTISTE ALEXANDRE LE BLOND,
A PARISIAN,

(Born 1679, died 1719,)

MADE many additions to the "Cours et Dictionnaire d'Architecture" of Aviler, and these have again been increased by succeeding authors. Hence, by the care of the celebrated M. Marriette, and by a great number of plates by M. Blondel, this work is rendered complete. At Paris M. le Blond has erected a considerable number of buildings; amongst which is the noble palace in the Rue des Enfers, near the Cistercian monastery. The fame of his abilities reached to Muscovy; and Peter the Great, 1716, sent for and appointed him his first architect, and president of all the great works which that prince projected. He, however, died shortly after at Petersburg. The czar ordered his obsequies to be most splendidly performed, and attended them in person.

These are the honours which animate art and science. Riches, honours, and merit, may be obtained by intrigue, and are often possessed by those who neither merit them by their talents nor their virtues; but pledges of esteem are the real tributes to merit, and the strongest incentives that can be offered to a noble mind for its encouragement in the prosecution of all that is great and good.

The last edition of the "Traité de la Théorie du Jardinage de le Blond," is enlarged by interesting notes by d'Argenville.

JACQUES GABRIEL, A PARISIAN,

(Born 1667, died 1742,)

A relation and pupil of Hardouin Mansart, and son of Jacques Gabriel, who died in 1686, and was architect of the king, erected the edifice of Choisy, and the Pont Royal, which was finished by the friar Romain. Jacques became an illustrious architect, a knight of the order of St. Michel, inspector-general of the royal edifices and manufactures, and first engineer of the bridges and embankments of the kingdom. He made designs and plans at Nantes and Bourdeaux, for the court of the garrison, and for the clock-tower of Rennes, for the hall and chapel des Etats, at Dijon, and projected the sewer at Paris.

M. Gabriel, son of the latter, the third of that name, and first royal architect, has added to the fame of his ancestors by the building of the military school, which, under his direction, was constructed at Paris, and which surpasses that of the Invalids, from its size and the beauty of the composition. The Place de Louis XV., near the Thuilleries, is his architecture. It is a rectangle, 744 feet long and 522 broad. In the centre is the statue of the king, between two fountains. As this square is in a remote situation, and almost in the country, it is surrounded externally by ditches and parapets, here and there ornamented with trophies. From it proceeds six spacious straight streets. The two large palaces which decorate it in front, are noble, rich, and extensive. Their ground stories consist of rustic porticoes, and serve as a basement to an order of Corinthian columns, which contain the two superior stories. If the basements were not

so high, the order would appear more majestic: the intercolumniations are too wide, the windows not occupying the whole of the space.

These edifices are crowned with balustrades, and have superb pavilions at the angles, which would be better without their inconvenient pediments. Beyond the palaces at the end of the beautiful Rue Royal, is the new church of La Madeleine, built by M. Contant. The plan is a Latin cross of three naves, with isolated Corinthian columns: its façade is of one order, with a portico also of Corinthian columns; but the pediment does not look well, from being flanked by balustrades; and the cupola is heavy in consequence of having four pediments, and the lantern being ornamented in the centre with a balustrade, which projects too much.

FILIPPO IVARA,

(Born 1685, died 1735.)

Was born at Messina, of an ancient but poor family. He applied himself to drawing and architecture at a very early age. One of his brothers was a worker in silver, and his figures are held in great estimation, particularly in France and England. Filippo took the ecclesiastical habit and went to Rome, without any other object than that of the study of architecture. He entered the school of the cavalier Fontana; and as a specimen of his abilities, exhibited a design for a palace, according to the ideas which he had acquired in his own country. Fontana told him, that if desirous of being of his school, he must forget all he had hitherto learnt. This architect then desired him to copy the Farnese palace, and other simple edifices, recommending him always to use the greatest

possible simplicity, without fear of falling into the extreme, as he perceived his style too much inclined to extravagance and a redundancy of ornaments.

Ivara paid immediate attention to this advice, and studied assiduously; but his poverty would have reduced him to the last extremity, had not one of his countrymen, named Pelligrini, a clever mechanic, and maître-de-chambre to the cardinal Ottoboni, introduced him to his eminence, who employed him in his celebrated theatre at Burattini. There are a number of the scenes engraven by Ivara, he having followed that art as a means of procuring his living. The duke of Savoy, since king of Sicily, sent for him to Messina, and entrusted him with the erection of a palace near the gate of the city. The design so much pleased the king, that he declared him his chief architect, with an annual allowance of 600 crowns; and took him to Turin, where he presented him with the rich abbey of Selve, worth 1,100 scudi a year.

By order of Madama Reale, the abbot Don Filippo Ivara erected the façade of the church of the Carmelites, in the Piazza San Carlo, of two orders, with circles, projections, and broken pediments; and after that the superb staircase to the castle, which was out of character with the suite of rooms that it conducted to. Had this been attached to the palace of the king of Sardinia, it would have been better applied. He also erected the temple and buildings on the Superga hill, by desire of the king Vittorio Amedeo. This temple is of a circular plan, and has eight pilasters, almost detached from the wall that forms the inclosure, and in these are set as many columns, supporting a cupola. Through the interpilaster, opposite the principal entrance, is the access to a large octangular chapel, at the extremity of which is the grand altar. The external flight of steps is continued round. The façade has a portico of four Corinthian columns; the centre intercolumniation being larger than the lateral ones. Above

the order is a pediment, which interrupts the balustrade. The cupola, which is of a good figure, is in the centre of two elegant campaniles.

To the royal villa of Veneria, he built the chapel di Corte, which is wonderful both for its invention and beauty, as are also both the coach-houses, the gallery, and the orangery. He erected the church of del Carmine; which is of a singular taste; and gave a superb model to the fathers of the Oratorio for the rebuilding of their church. He made an interior staircase to the palace at Turin. He planned the palace of Stopinigi, for the chace. The hall is whimsical, in it there are eight rooms, arranged in the form of a cross, for the princes; and at the side of the palace; apartments for the knights, the officers of the chace, with spacious stabling, kennels, &c. "In all these designs," says the Marchese Maffei, "invention and genius, judgment and prudence in adapting every thing to its purpose, knowledge and wisdom in not swerving from rules, or from the best ancient documents, are conspicuous." But how few there are who, in their eulogiums, keep clear of exaggeration. Truth in all her simplicity is what we require and seek for, and she obliges us to say, that Ivàra was a renowned architect, but certainly not a lover of simplicity, unity, or correctness.

During the winter season, which is unfavourable to building, the abbot Ivàra went frequently to Rome, which he so much preferred to every other city that he was desirous of settling there. At this period he made a design and model for the sacristy and deanery of St. Peter's, which is preserved in one of the rooms in that temple, together with four or five others. This model represents a very large and at the same time very magnificent building. The sacristy is of an elliptical figure, but not exempt from many defects. The ground story of the façade of the deanery forms a basement, over which rise Corinthian pilasters, containing two stories; the windows

are ornamented with columns set in the wall, and with mouldings by no means graceful. While Ivara was at Rome, the king of Portugal entreated his Sardinian majesty to send him to his court. It is recorded that while the architect was in the act of making preparations for his journey to Portugal, the provinciale de' Paolotti went to his house, for the design for the staircase of the Trinità de' Monti, which he was commissioned to execute. Ivara said that he had not yet done any thing to it;—that he was not now disposed to do so. The friar became angry, and Ivara, to appease him, desisted from his employment, and standing up, sketched on a card a design in perspective for the staircase; which, had it been executed, it is said would have been an elegant one; and very different from that afterwards erected by Francesco di Sanctis, a Roman architect. He designed and invented with so much expedition, that whilst at a coffee-house he has, with a bad pen, produced such wonderful drawings, that they have been framed and hung up in the galleries of the curious. Whoever wished for drawings were accustomed to urge him for them, and had them immediately; while those who allowed him any length of time seldom received them at all.

He visited Lisbon, where he designed a patriarchal temple; a royal palace, which is considered to be one of the most magnificent ever seen, and various other edifices. He brought from thence jewels, porcelains, a brilliant cross, a pension of three thousand scudi; and was made cavalier di Cristo. Previous to returning to Turin, he made a tour to London and Paris. Immediately on his arrival at his diocese, he was sent for to Mantua to finish the cupola of Sant' Andrea; to Como, that of the cathedral; and to Milan, the façade of the same edifice. There are few private buildings of his executing, although he made arrangements for some both grand and expensive. The palace of the lieutenant-general the count Birago di

Borghe, at Turin, was erected by him, and is considered both beautiful and convenient.

Ivara built the façade of the royal palace at Sant' Ildenfonso, looking towards the gardens. It is ornamented with Composite columns in the centre, and with half columns and pilasters at the sides, with an enriched attic of four cariatides, two medallions, and the royal arms, crowned with trophied balustrades.

This edifice owed its commencement to Philip V., who employed Teodoro Ardemans, grand-master of the royal palace, and of the city of Madrid, who laid the foundation in 1719; the workman being Giovanni Roman. The gardens were under the direction of the engineers Marchan, Solis, and Stefano Botelù; and were adorned with fountains, statues, and other sculpture, by Fermin and Tierri. The addition of a collegiate church was made, which has been recently embellished in the interior, by the marshal Francesco Sabbatini; but the great altar, enriched with marble, remained as it was left by Ardemans; and in 1724, when Philip V. there abdicated the throne, and made this his private residence, he embellished the altar with statues from the collection of Don Livio Odescalchi, son of the queen Christina of Sweden, which were placed there by Dominico Maria Sani. By the side of the great altar, Ferdinand VI. erected a magnificent mausoleum to the memory of his father Philip V. It was designed by Sempronio Subisati, and executed by the sculptors Pitùè and Dumandrè, with a variety of marbles and bronzes. It consists of an urn on a pedestal, flanked by a figure of Charity seated between two children, and one of Grief standing. Upon the urn are two medallions of the kings, and a Fame drawing aside a curtain to discover them with one hand, and holding a trumpet with the other; at the back of the urn is a pyramid, having a vase of perfume on the top, and above that, an escutcheon with royal arms, supported by an angel and a child. In the pedestal is a

crown, on the centre of which is the following inscription : —

PHILIPPO V.
Principi Maximo
Optimo Parenti.
FERDINANDUS VI.
Posvit.

The manufacture of crystal, of steel, and of looking-glasses, established there by Philip V., promises to become equal to the first in Europe.

The queen Elizabeth, pursuing the intentions of her deceased consort, built at Riofrio a pleasure-house, some leagues distance from St. Ildefonso, after the design of Virgilio Ravaglio, architect of the royal palace at Madrid; the form of which he closely followed on a smaller scale, in the first named building, with the exception of the columns and pilasters.

It was continued as far as the plinth by Carlo Freschina, who was succeeded by Pietro Sermini, and he by Giuseppe Diaz-Gamones. This palace, arched by Doric porticoes, with an Ionic gallery above, and a balustrade, with the offices annexed to it, forms a square of 456 feet towards the southern façade, with a gallery of open arches supporting a terrace level with the principal apartment.

After the royal palace at Madrid had been consumed by fire, Philip V. offered Ivara great rewards to rebuild it: He accordingly went to Madrid, but had scarcely finished the design, when a violent fever put a period to his existence at the age of fifty years.

He was cheerful in his disposition, agreeable in conversation, and fond of amusements; but too much inclined to parsimony.

GIAMBATISTA SACCHETTI, OF TURIN,

A disciple and successor of Ivara, in the rebuilding of the royal palace at Madrid. This palace, began by Charles V., and continued by his successors, under the direction of Lewis and Gasparo de Vega, of Giambatista di Toledo, of Giovanni di Herrera, of Francesco and Giovanni de Mora, was consumed by fire, 1734. On this occasion, Ivara displayed one of his most stupendous designs, and also an immense model, which is now preserved in the armoury of the royal palace. According to the idea of Ivara, this seat of royalty was to form a square of 1700 feet on each side. The grand court to be 700 feet long, and 400 feet wide; the others in proportion. The four façades to have thirty-four entrances, eleven of which were to be in the principal one. The whole height to the balustrade, 100 feet. The projections and pavilions of the principal elevation to be ornamented with isolated columns; others of the same description were to embellish the corresponding gallery overlooking the gardens. There were not less than two-thousand columns in this structure, and the statues were still more numerous. The Composite order predominated throughout this ideal edifice; but it was not calculated for the ancient site, where the king wished it to be erected.

Sacchetti adapted one of his own designs to the situation, but in the style of his master; making use of the inequality of the ground to dig out, and form below, all the accommodations and offices necessary for a large court. He placed the principal façade, like the old one, to the south, where it is level; having a ground story, somewhat elevated, then a range of state apartments, and over that another, with mezzanines between each: so that this façade has seven stories of windows, three large, and four small, which

begin from the subterraneous basements, and finish at the entablature under the balustrade. There can be no magnificence in a building divided into so many parts. There is but one entrance to the other three façades, formed on strong walls and vaultings, with a balustrade, interrupted by two flights of steps and two branches at the top, to descend to the north-side, where the ground was lower, and where there are also other subterraneous works, with expensive substructions. Thus the southern façade has three stories, besides the four orders of windows in the mezzanines. Those of the east and west have each four; and the north, five stories, with nine orders of windows. The edifice may be convenient, but it is not majestic in its appearance.

Its form is a square of 470 feet in length, and 100 in height to the entablature. There are four projections at the four angles, and another in the centre of the northern façade, which contains the chapel. The ground story is a rustic basement, on which rises a species of order resembling the Ionic, containing three stories; this order consists of half columns, and pilasters on pedestals: in the projections of the angles there are twelve columns, and in the centre of each façade four, except that of the north, in which there are eight. In the intervals are pilasters with Doric capitals.

The whole is of granite, except the ornaments of the windows, which are of white Colmenar stone; over the cornice runs a balustrade, which conceals the leaden roof, and is ornamented with statues of the kings of Spain, from Ataulfo to Ferdinand VI.; but vases have since been substituted. This balustrade is interrupted in the principal front by an attic not peculiarly elegant, crowned with the royal arms. The other façades have similar ornaments, and in the projections are sculptures, alluding to the mythological heroes of Spain.

The windows of the upper story are ornamented with

jambes, and alternating curved and triangular pediments, with projecting heads and mouldings. In the centre of the façades are three arched balconies, with balustrades, and trophies, and lions' heads, supported by corbels. In the body of the principal elevation are some medallions; but too minute for so large a building. The imposts, balconies, columns, pilasters, entablatures, and every projecting member, are also of white Colmenar stone; the rest of polished granite.

This edifice has six principal entrances, one at the eastern façade, with a portico too small to admit a carriage, and a flight of steps called the prince's. The other five are in the principal façade—three in the centre, and two at the wings. The former lead to a spacious portico, and the latter to other smaller ones; but the whole three are so connected, that they form almost one. In the grand portico or vestibule, is the staircase, ornamented with pilasters and columns, which fail of producing their intended effect, from the multiplicity of members and projections. Sacchetti's intention was to have had two principal staircases, one opposite the other; between them a saloon for royal festivals. But considering afterwards that one was sufficient, and that instead of the other he might form a hall, as a more convenient and stately entrance to the apartments, he removed the right hand one. Sabbatini made the staircase more convenient, ornamented it with balustrades on each side, and Composite columns, in the capitals of which are castles, lions, and bands in gold. Over the cornice are medallions of children, representing the four elements.

The court is a square of 140 feet, surrounded by porticoes of nine arches on each side, supported on piers, from whence project pilasters. Above are galleries, enclosed by glass, which lead to the royal apartments, ornamented with Ionic columns, each flanked by smaller Doric ones, which support the impost mouldings of each arch.

Over the cornice of this second order runs a balustrade, like that of the exterior.

This edifice is stupendously solid ; for, notwithstanding the pressure of heavy materials, and of so many vaulted passages and chambers, there is not the least appearance of a settlement. The walls are thick, even to clumsiness.

If this seat of royalty cannot boast of every architectural beauty ; it has the advantage of surpassing every other in the number of its pictures from the hands of the most celebrated painters of Europe. The Spanish monarchs have always offered great rewards, not only for the best productions in the art of painting, but also as inducements to draw to their court the most renowned professors ; among whom, the cavalier Antonio Raffælo Mengs stands gloriously distinguished, and who has left some prodigious monuments of the efforts of his pencil ; a pencil which was always directed by a mind teeming with sublime images, and full of the metaphysical part of his art. He died at Rome, the 27th of June, 1799.

The other ornaments of the interior are in a style of corresponding magnificence ; the variety and beauty of the marbles, the produce of the quarries of Spain, merit particular attention.

The buildings annexed to this royal edifice are all equally magnificent. Opposite the principal front, before which is a grand square, is the armoury and stables ; an edifice which manifests the ability of the architect Gaspara de Vega, who was in the service of Philip II. before Giambatista di Toledo returned from Italy. Its length is nearly equal to that of the palace. The basement is of worked stone, over which rises a brick front, with small rusticated windows, for the convenience of the stables. There are then a series of windows, with cornices and jambs in stone ; and above these, two children in a sitting posture, with a crown between them. The work is finished by a cornice, also in stone. At the eastern extremity is a superb rustic

arch, which forms an entrance to the square. The principal story is appropriated to an armoury, and contains much foreign and ancient armour of great richness, disposed in beautiful order, amidst ornaments of the finest sculpture, and most elaborate carved work. There is shewn the sword of the Cid, and a carriage belonging to the queen Jane, mother of Charles V.

There are also other exterior works in the gardens, well meriting attention. The palace of the Pardo, which was erected by order of Charles V., for Barbara Plomberg, and which was in every respect precisely resembling her habitation in Germany. The exterior works, according to the plan of Sacchetti, and the modifications of Sabbatini; must have been raised at a most amazing expense, on account of the substructions, the difference of level, the porticoes, the vaults necessary in so unequal a soil, the latter almost corresponding in magnificence to the gate of San Vincenza.

FERDINANDO SANFELICE,

(Born 1675.)

A noble Neapolitan of Montagna, and descended from the royal blood of Normandy; who, after having practised painting for his own amusement, entered into the school of the celebrated Solimena, and executed a number of pictures.

During the time of his officiating as one of the electors of the city, Charles II., king of Spain, died, and he was entrusted with the care of raising the scaffold in the Cappella del Tesoro. On this occasion, Sanfelice applied

himself to architecture, and made some very fine designs, both for the obsequies of the deceased monarch, and for the festive decorations on the arrival of Philip V. ; and became famous for a number of fanciful staircases, which he erected in various palaces of Naples. He gave a design for the church of the Jesuits; the Nunziatella, over Pizzo Falcone, and that of Santa Maria, in the Borgo delle Vergini. He improved the cupola of the monks of Donna Alvina, by placing pilasters externally, and taking away the lantern. He new roofed the monastery of Regina Coeli, modernised the façade of the church, and rebuilt half the campanile, from the foundation upwards, leaving the upper part, which was in good condition, untouched. The flight of steps before the church of San Giovanni, at Carbonara, the sepulchre of the renowned Gaetano Argento, in the same church, are of his architecture; as is also the library of the convent, in the form of a star, over a bastion of the city. Over Pizzo Falcone, he built the Serra palace; the staircase is considered the most magnificent in Naples. He enlarged the Monteleone palace, and ornamented the great gate in a rather too whimsical a style. The capital of the column is formed by a sculptured head; the ears, which are those of a satyr, represent the volutes, the hair the roses, and the beard the leaves. He built three palaces for his family; one in the Borgo delle Vergini, another without the gate of Constantinople, and one near the Seggio di Montagna; and erected the façade of the church of San Lorenzo.

On the arrival of the king, Charles of Bourbon, of Spain, and on the occasion of his nuptials, Sanfelice was appointed director of the festivals. He was the first who gave an elegant arrangement for a fair, which was kept in the summer before the royal palace, and latterly at Chiaja. He also designed the enclosure for the fairs, which was constructed at the Ponte della Maddelena. The designs he executed were numerous, both in the capital and in

various countries of the kingdom. It is said that the satirist Capasso, on seeing one of the palaces built by Sanfelice, observed, that it merited this inscription: "take care, lest I fall." Whether this want of solidity was really evident in the architecture of Sanfelice, or whether it was only imagined by the bitter Capasso, we will not decide.

ALESSANDRO GALILEI, A FLORENTINE,

(Born 1691, died 1737.)

It does not appear that he was of the noble family of Galileo Galilei, the pride of Italy and the sciences, since he encountered much opposition in being admitted among the nobility of Florence. After residing seven years in England, whither he had accompanied some foreign noblemen, he was by the grand dukes Cosmo III. and Giovanni Gastone, declared superintendent of the royal buildings of Tuscany. But he executed nothing very remarkable, either in Tuscany or England. His abilities were manifested at Rome, to which city he went by order of pope Clement XII., and there erected three superb monuments of art; the façade of San Giovanni de' Fiorentini; that of San Giovanni Laterano, and the Corsini chapel, in the latter basilica.

It has been already said elsewhere, that the model made by Michel Angelo for the national church of San Giovanni de' Fiorentini, and which existed within the memory of persons now living, has been lost. It was therefore proposed to adopt the one intended by that great man for the façade of San Lorenzo di Firenze, which also remained unexecuted, and which it was considered would exactly

suit the building in question. This opinion was however rejected, under the idea that the architecture of the present day must be superior to that in the time of Michel Angelo; and Galilei was commissioned to build the present façade. It is certainly grand, rich, and as a whole, beautiful; but it has two orders of Corinthian columns; the niches appear small, the projections of the entablature of the first order have a bad effect, and the high plinths under the columns are useless.

The façade of San Giovanni Laterano, in which Galilei had a wide field for the exercise of his abilities, is certainly by no means a fortunate effort. It has two porticoes, one over the other, united by means of Composite columns, some double, others not; and which, being placed on high pedestals, and interrupting the whole course of the fasciæ and cornices, separate one story from the other. By the side of these large columns, both above and below, are also smaller ones, which have a most disagreeable effect. The finishing is still worse. A group of pyramidal pedestals is raised on a triangular pediment, and on these pedestals stand exceedingly heavy statues. The interior of the portico, however, is not contemptible, although the pilasters are unequally distributed, and the doors of different sizes, causing a break in the cornices: the ornaments are elegant throughout, and the lofty vault is stately in its effect.

The Corsini chapel does great honour to this architect, and is worthy of the piety and munificence of the family who have so richly endowed it. The ornaments cannot be more light or more gracefully disposed. The only exceptionable points are the following: the basement on which are placed the orders, being too high; the projecting angles having two separate pilasters, instead of one; and the great elevation of the cupola. To the altar, and to the two larger niches, are also pedestals upon pedestals, to support the columns of porphyry and alabaster; this is a capital defect; however, the great value of the marble

composing these columns, though they are not sufficiently large to require the plinths and pedestals, is certainly an excuse for the architect.

From the consideration of these three edifices, it may be concluded, that if Galilei was not ingenious in the arrangements of his orders, he succeeded admirably in the ornamental part. He also understood mathematics, and possessed many other valuable acquirements.

DOMENICO ANTONIO VACCARO,

A NEAPOLITAN,

(Born 1680.)

WAS, like his father, a painter, sculptor, and architect: From his youth, he was placed to the study of the belles lettres; and his father, observing that instead of reading books pernicious to youth, he always sought opportunities to use his pencil, gave full liberty to his inclination. He built the church of the monastery of the Concezione, called di Monte Calvario: its form was nearly circular, interrupted by four arches, supporting four tribunes, for the monks. He constructed the Teatro Nuovo in a very confined situation; modernised the church of the Monte Vergine, near that of Gesù Vecchio; and built that of San Michele Arcangelo, without the gate of Spirito Santo. He designed a number of other buildings in Naples, and other parts of the kingdom, as the Tarsia palace, the little palace of Caravita, at Portici; the church of San Giovanni at Capua; and remodelled the cathedral at Bari, which was originally Gothic.

ANTONIO CANNEVARI, A ROMAN,

(Born 1681.)

AFTER having built the church delle Stimmate, at Rome, which is in a very ordinary style, and full of defects, modernised that of San Giovanni and Paolo, and made some designs for the façade of San Giovanni Laterano, and for the deanery of St. Peter's, which were not executed. He then went into Portugal, where he was still more unsuccessful ; for being commissioned to erect an aqueduct, he so little understood the requisite arrangements, that the water never flowed through it. The unfortunate Cannevari overwhelmed with shame, retired from Portugal, and settled at Naples, where he built the royal palace at Portici, and the seat of Porta Nuova, near San Guiseppe. In neither of these edifices did he produce any thing worth notice. He was, however, an upright man ; and died at Naples, at a very advanced age.

NICCOLO SALVI, A ROMAN,

(Born 1699, died 1751.)

STUDIED the belles lettres, was admitted to all the academies of poetry in Rome, applied himself also to philosophy, and to some part of mathematics, and had a slight knowledge of physic and anatomy ; but his strongest inclination was towards architecture, which he learnt from

Antonio Cannevari, who made him study Vitruvius, and the best models, both ancient and modern. Salvi's first effort was on the occasion of some fire-works in the Piazza de Spagna, over the Barcaccia fountain, for which he raised a machine, without making any excavation in the earth, 190 feet high, representing the Temple of Glory, with four façades, not painted, but of architecture in relief. When Cannevari was called to Portugal in the service of king John V., the whole of his employments in Rome were entrusted to the care of his pupil Salvi. He rebuilt the baptistery of San Paolo without the walls; erected the great altar of San Eustachio, the little church of Villa Bolognetti without the Porta Pia, the altar of San Nicola in San Lorenzo, e Damaso; made a design for the great altar of San Pantaleo, which was not executed; the rich pix for Monte Cassino, and the church of Santa Maria di Gradi, for the Dominicans of Viterbo.

His most stupendous work was the fountain of Trevi. Pope Clement XII. was desirous of embellishing Rome with an ornament worthy of the city; but he had not the courage to place it in the most advantageous situation; and unfortunately, that selected has never been improved to the present day, which might have been done by removing the buildings, and converting it into a regular and elegant square. The Ocean is represented by a gigantic figure standing on a shell, drawn by two marine horses, guided by Tritons. These are in the midst of an immense mass of rock, from whence the water flows in various ways. In the centre is a beautiful niche with Ionic columns, from which niche the principal figure appears to issue. On each side are two Corinthian columns, which contain two stories; and between the intercolumniations are two statues and bas-reliefs. Over the entablature are four statues, plumb with the four columns. Above, there is an attic with the arms of pope Corsini, and a balustrade at the sides; and receding a little on each side are four

Corinthian columns, containing two orders of windows; and over the entablature is an attic, lower than that of the centre, with small windows, between which are festoons. This fountain is superb, magnificent, and rich, and may justly be considered as the best work produced at Rome during this century. The learned, however, discover many defects.

1st. That the water, which is the principal object of a fountain, instead of being conspicuous, is too much divided into small streams which issue from the cavities of the rocks; so that there is not one point from whence it may be seen in full majesty: and this objection has been still further increased by some marble tazzas lately placed in the centre, from which the water falls with a gentle murmuring noise. 2d. The rocks resemble an enormous collection of stones, heaped one on the other, and occupying too much space. 3d. That there is extreme inconsistency in having a rough basement of rock to support so slight and elegant an order as the Corinthian. 4th. That the niche adorned with Ionic columns and other embellishments in the soffite, is by no means proper to contain Oceanus. 5th. The Ionic columns of the niche are, in comparison with the Corinthian, like dwarfs by the side of giants. 6th. That the Corinthian columns perform no positive office. 7th. That the half pilasters proceeding from their sides, produce a confusion of capitals. 8th. The upper Corinthian ornaments have dentils like the Ionic. 9th. The cornice to the impost of the soffite of the niche runs through the façade, and is cut by the Corinthian columns and pilasters. 10th. The windows, with all their balustrades, are suspended without any support. 11th. The upper windows are higher than the Corinthian capitals, and consequently cut the architrave and frieze of the order. 12th. That the pediments to the windows of the first story are very proper; but those attached to the windows immediately under the entabla-

ture appear of no use : with a variety of other objections, too numerous to mention.

Salvi made four other designs for this fountain, all in the same style, but less magnificent than that executed. This work was, for thirteen years, a continual source of vexation to the architect. It brought upon him the envy of the whole profession ; and the building was continually interrupted from some trifling cause or other : and in order to complete it, he refused the invitation of the court of Turin to continue the works left unfinished by the death of Ivara. He also declined making a design for the façade of the cathedral at Milan, and the superintendence of the royal building of the Caserta, and that of the Reclusorio. Instead of the advantages he would have derived from these offers, the offices he had to fulfil produced him only misfortunes ; and being constantly obliged to enter the aqueducts of the *Acqua Virgine*, so weakened a constitution naturally delicate, that he became paralytic, and lived for five years disabled and wretched ; at the end of which period he died, aged fifty-two years.

Salvi sent a design to Augustus II., king of Poland, for a theatre in the style of the ancients, with halls and convenient apartments, not only for the use of the theatre, but also for games, music, and dancing. He also made three designs for the façade of San Giovanni Laterano, all of three orders, with porticoes ; but that of Galilei was executed. Towards the close of his illness, when unable to use his hands, one of his pupils, under his direction, drew three designs for the façade of the *Santi Apostoli* at Rome ; two of one order, and one of two orders of architecture.

Salvi was sincere, correct in his conduct, and of a reflective though lively disposition. The style of his architecture is slender and elegant, and somewhat simple ; but not exempt from defects. Among his pupils was the Signor Giansimone, architect of Rome.

GERMAIN DE BOFFRAND

(Born 1667, died 1754,)

WAS born at Nantes, and studied architecture at Paris under Hardouin Mansard, who entrusted to him his most important works. In 1709, he was admitted into the Academy of Architecture, and acquired great reputation in Germany, where he erected edifices for a number of the princes.

For Maximilian, elector of Bavaria, Boffrand built a hunting seat near the village of Bouchefort, not far from Brussels. It consists of a circular court, of 50 toises in diameter, in the centre of which is an octagon pavilion, with four porticoes of marble Ionic columns, terminated by pediments ornamented with subjects alluding to the chase. Four vestibules or halls lead to a saloon in the centre, of ten toises in diameter, and of two stories, covered by a cupola; which, together with sixteen windows, light the hall and galleries, communicating to a number of apartments on the first and second story. From the centre of the court are a number of roads leading to the forest, where a lantern was also to have been erected. Part of the attendants are lodged on a terrace; and on the outskirts of the wood are a variety of buildings for offices, &c. The idea is excellent, but it was never completed.

Boffrand was declared first architect of Leopold I., duke of Loraine, for whom he built the new palace of Nancy, that of Luneville, and another as a pleasure-house, called Malgrange, near to Nancy. This latter edifice is 54 toises in front and 28 in depth, with a vestibule of six isolated Composite columns. Our architect made also a second design for this house, and in a very singular style.

The ground floor consisted of a hall of 10 feet in diameter, with twelve windows, surrounded by a gallery, and supported by twenty-four Ionic columns, twenty-two of marble, and two of bronze, intended for stoves, which, by means of fires under the floor, were to warm the whole palace. In the centre of the hall were four apartments, in a diagonal direction. Between these, on one side, was a staircase to the upper story, which contained the same number of apartments, united by a gallery. On the opposite side of the staircase, was a magnificent dining-room, leading to a peristyle of six columns: the exterior decoration was an Ionic order, 30 feet high, flanked at the four angles by pavilions; but this was never executed.

At Paris, M. de Boffrand built l'Hotel de Montmorency, the court of which is elliptical, and all the rooms regular: the façade consists of Composite pilasters, containing two stories. He also built that of Argenson; the gates to that of Villars and the Luxembourg; and the second order of the façade of the church de la Merci, the first story of which has oval Corinthian columns, terminated by some beautiful heads. But the work from which M. de Boffrand derived the most glory, is the hospital of the Enfants Trouvés, built in a simple and noble style. He also erected a palace at Nancy for the prince of Craon, the centre of which is decorated by seven Corinthian pilasters, with an entablature crowned by a balustrade enriched with vases. At Wurtzbourg, he built the episcopal palace designed by Neuman, a celebrated German architect; a vast edifice, 100 toises long and 50 wide, with a large court of entrance and a double body of building between the court and the garden, two wings over the court, and two others which form lateral fronts. The court is separated from a large square by a railing. The decoration of the ground floor consists of Doric columns and pilasters; the first floor is Ionic, and the second Corinthian. A large square cupola towers in the centre of the edifice, accompanied by four

other lesser ones, which break the monotony, and give variety to the various bodies of this long façade. This would be one of the most stately palaces in Germany if properly completed.

The external and internal decorations of the Hotel de Soubise at Paris, were also by M. de Boffrand. He constructed the ingenious well at Bicetre, 168 feet deep and 16 wide. Whoever is desirous of being acquainted with the structure and the machinery for drawing the water, may be gratified by the perusal of his folio work, written in French and good Latin. He was likewise engineer and inspector of the bridges, embankments, and canals of France. Among others, he built that of Sens, of stone, and that of Monteraufaut-Yonne, of wood. He also published an account of the method practised in casting the equestrian statue of Louis XIV. in one piece; which afterwards served as a guide for that of Louis XV. at Bordeaux.

M. de Boffrand was never in Italy, but always practised the style of Palladio: his greatest talent consisted in arrangement. His mind was noble and disinterested, and his manners gentle and agreeable. He was, in truth, an artist of great merit.

THOMAS GERMAIN

(Born at Paris 1673, died 1748,)

WENT to Italy for the purpose of enriching his mind by the study of those masterpieces with which that country abounds. At Leghorn he made a design for the erection of a church. At Paris he constructed the church of Saint

Louis du Louvre; the style is good, but there are too many projections. He was considered a clever architect, and maintained that reputation till his death.

MARCHESE GIROLAMO TEODOLI,

(Born 1677, died 1766,)

Of a noble Roman family, was well versed in the belles lettres and the sciences. Architecture was his favourite study; and by attention to the best books, he became, without any other master, both a practical and theoretical architect. Being desirous of having pupils, he selected young men of the best capacities, whom he instructed with the greatest possible kindness; and, among others, particularly succeeded with Giuseppe Subleiras, who exercised his profession at Rome with great purity of taste and integrity. His theory was good, and his manner of teaching excellent; but when he afterwards attempted practice, he sometimes departed from simplicity, adopting mixed and affected forms, and heavy harsh ornaments. He also often fell into the spirit of contradiction; thus his pupils were accustomed to blame whatever they wished him to approve.

In Rome he erected the church of San Pietro and Marcellino, of very tolerable architecture. The façade is an order of Ionic pilasters; it has many useless projections, and a window in the centre exceedingly ill arranged. The internal plan is a beautiful Greek cross, covered in the centre with an elegant cupola, entirely surrounded on the exterior with steps. The Ionic order prevails within it, consisting of pilasters on a basement, somewhat too high,

with the usual train of defects—pilasters bent round the angles, half-pilasters flanking others, useless cornices, odious projections, offensive pediments, and altars in bad taste.

The figure of the theatre of Argentina is good, though neither circular nor elliptical, as it should more properly have been, but in the shape of a horse-shoe, which, towards the pit, forms nearly two right sides. This theatre is sufficiently large; but is unfortunate in its situation; and the entrances, staircases, and passages, are too narrow. The Marchese Teodoli assisted with the greatest assiduity in the building of this theatre; and there is not the least appearance of probability in the idea of Ercolani being the real author of the design, and Teodoli having usurped the honour of it. He was estimable as a nobleman, and an intelligent architect, incapable of profiting by the labours of another, and perfectly capable of better things than the theatre in question.

The church of Vicovaro, and the Casa della Madonna de' Miracoli, on the Corso at Rome, are his designs.

He was in every respect one of the most honourable of men; humane in the extreme, and his mind was enriched by integrity and learning. He was opulent, and unmarried, passing his time in agreeable studies and accomplished conversation, thus rendering himself useful to his country, by setting an example to all the nobility.

GIULIO AURELIO MEISSONIER

(Born at Turin, 1695, died at Paris, 1750,)

WAS a painter, sculptor, architect, and goldsmith. Had he confined himself to the latter art only, he would have

become excellent, and not have rendered architecture contemptible. His design for the façade of the church of Ste. Sulpice at Paris, is ridiculous in the extreme.

NICCOLA SERVANDONI, A FLORENTINE,

(Born 1695, died 1766.)

At an early age devoted himself to drawing; and his pictures of ruins and landscapes are much esteemed. He studied architecture at Rome, and particularly the ancient remains, in order to acquire a correct taste. Induced by a love of travelling, and with a mind forgetful of fortune, but intent on fame, he painted in Portugal the decorations for the Italian opera, and made the arrangement for a variety of fêtes. His success surpassed his expectations, and he was honoured with the order di Cristo; and the cavalier Servandoni was required at all the courts in Europe, to prepare and arrange the most pompous festivals.

He presented himself to the French Academy in quality of a landscape painter, and was received with applause. He was declared architectural decorator to the king, and on every occasion presented the most novel and beautiful spectacles. He received honours from almost all the sovereigns, and was sent for to England in 1749, to construct some extraordinary fire-works. He superintended the magnificent festivals given at Verona, in honour of the nuptials of the emperor with the Infanta of Parma. But at Stuttgart he even surpassed himself to gratify the duke of Wirtemberg, who was extravagantly fond of such sumptuous pleasures. To give an idea of the magnificence of

these spectacles, we will only name one, in an opera, in which was represented the triumph of a conqueror: more than four hundred horses appeared on the stage, and performed their evolutions in a most wonderful manner. For the public festivals at Paris, he designed the place de Louis XV., to be covered in such a manner as to allow of 25,000 persons standing under the galleries and peristyles, besides an immense number in the area: it was to be ornamented with 360 columns and 520 pilasters; but, although projected in the capital of this most lively people, it was not executed—a fate attending many of his too expensive designs.

Servandoni constructed a theatre in the castle of Chambord, for the marshal of Saxony; and made designs and a model for the royal theatre at Dresden, which was begun under Augustus III., but interrupted by the breaking out of the war.

In Paris, he erected the façade of Ste. Sulpice, of three orders; the style is grand and noble, but it requires a larger space to be properly seen: in the interior, the tribune for the organ, supported by Corinthian columns, and the decorations for the chapel de Notre Dame. The gate of the Maison de l'Enfant Jésus; the magnificent staircase of the Hôtel du cardinal Auvergne; the round isolated chapel of M. de Live; the rotunda, in form of an ancient temple, with twelve Corinthian columns, for the mareschal de Richlieu, are not mere ephemeral works, but such as will long preserve the name of Servandoni, who in this latter building was allowed to indulge his natural magnificence: it is now used as an ice-house. In the cloister of Sainte Croix de la Bretonnerie, he ornamented a fountain with columns; and in the place de Ste. Sulpice built a large house with a grand staircase. The pleasure-house at Balaine, four leagues from Paris, is extremely elegant, as is also a similar one at Vaugirard for the priests of Ste. Sulpice. The parochial church of Coulanges in

Bourgogne, the great altar of the cathedral at Sens, with the rich baldachin, supported by four marble columns, and the great altar of the Chartreux at Lyons, are his designs. He made a number of others for very considerable edifices at Brussels, for the marquess of Leyde and the dukes of Aremberg and Ursel, for the court of Portugal; and in England, for the prince of Wales, father of George III. Although this immense number of productions may appear astonishing, there are besides various pictures of architecture, ruins, and views, preserved by the curious in England, France, and elsewhere.

Servandoni married in London, and died at Paris, regretted by all, as every great man must be. He carried his generosity to a folly, perhaps from the habits of prodigality he acquired in consequence of his constant residence at courts, and superintendence of those magnificent and expensive festivals which should only be considered as belonging to monarchs. His architecture was sumptuous in the extreme.

CARLO MURENA, A ROMAN,

(Born 1713, died 1764,)

STUDIED the belles lettres, philosophy, and laws, with the intention of practising in the courts of judicature; but acquiring a strong inclination for architecture, he became the pupil of Niccolo Salvi, and was afterwards sent by his patron, the cardinal Barberini, to Luigi Vanvitelli, who was then building the Lazaretto at Ancona, that he might acquire some knowledge of hydraulics. His rapid progress in his profession induced Vanvitelli to entrust him with the direction of those buildings, to which he could not himself attend. Those of his Sicilian majesty, attached to the Caserta, Murena undertook entirely himself.

His first work was the building for the Olivetani monks of Monte Morcino at Perugia, the church of which he personally superintended to its completion. He designed an isolated tabernacle for the cathedral of Terni, adorned with mixed stones and gilt metal, producing rather an elegant effect; and at Feligno, the church of the monks of the Holy Trinity. His fame increasing, he built the rich Zampaj chapel in San d' Antonio di Pertoghesi at Rome. The ornaments of this work are elegant, and the supports of the tablet light, under which stands a small urn. The two sepulchres attached to the lateral walls of this chapel are graceful. The urn is supported by two lions' claws; but these are caprices of which there are so many examples, that it requires great strength of reasoning to avoid being led away with them. Tables and seats terminating in a variety of beasts' feet, as the beautiful female in Horace finishes in a fish, are equally absurd. Two marble Ionic columns flank the altar, over the entablature of which is a needless pediment with statues. The plan of the chapel is rectangular, and the entablature of the altar is formed in a concave, without any apparent reason, here and there concealing some very disgusting angles. Behind these columns are pilasters, as one would imagine merely to create confusion, the capitals of which come in contact with those of the former. At the angles of the chapel, the pilasters are doubled. The columns by the side of the altar are not on pedestals, but on small plinths, like those which are round the church. It appears, therefore, that the tablet of the altar cuts the shaft of the column. Whatever method may be pursued, inconveniences will always arise in putting columns to altars not isolated. First, these columns support nothing; and again, if without pedestals, the greater part of them are hid; and if pedestals are placed under them, they must be made as high as the top of the altar, which detracts from the majesty of the columns, and gives them great poverty of

effect. The sacristy which Murena built at Rome, for the church of Sant' Agostino, is very elegant. Its figure is a rectangle, with the corners taken off, forming a species of oval: the roof is very graceful. The basement, however, is too high, the plinths on plinths, and upon these Corinthian pilasters, is objectionable: the projections of the cornice and pediments might also have been spared.

The fabric which he erected for the Cistercians near Santa Lucia della Chiavica is simple and solid on the exterior, and the internal arrangement of the apartments are distributed with much judgment, being combined with order, convenience, and beauty.

The Bagni chapel in Sant' Alessio, and the great altar in Sant Pantaleo, which is now finished most miserably by some one else, were both built by him. He acquired great honour by the façade which he designed for the ambassador of France, Rochecouart, on the occasion of that excellent personage being decorated with the holy purple: and had greater length of days been allowed him, he would have acquired farther fame, by his execution of many more important works; but he was suddenly seized with a malady which terminated his existence at the age of fifty-one years. He was a good man, possessed a highly cultivated mind, exceedingly industrious, and rapid in execution. His style of architecture was simple and rational. He fell into some of the prevailing errors, but never into absurdities.

CARLO ZOCCOLI, A NEAPOLITAN,

(Born 1718, died 1771.)

At seventeen years of age entered into the corps of engineers, and very soon became master of fortifications,

and took the precedence of many elder officers. In consequence of a delicate constitution, he quitted a military life, and devoted himself to the civil department, and published a treatise entitled "*Della Servitu.*" He continued to study mathematics, and gave to the world a work "*On the Gravitation of Bodies, and the Power of Fluids.*" He then became the oracle of the minister in the different controversies on these subjects, and was chosen by the deputies of the city *Esaminatore de' Tavolari* of the S. R. Council, in which office he conducted himself with extreme propriety.

His architectural works are: the cathedral, seminary, and episcopal palace of Calvi, planned at Pignatoro; the convent of the Alcanterini, on the mountain of Pignatoro; the church and convent of the Capuchins in Arienzo; the church and baronial palace in Cutignano, near Nola; the monastery and church of the Religiosi in San Giorgio, in the territory of Benevento; the villas of the prince of Supino at Portici, and of the marquis Palomba at Cesa, near to Aversa.

He constructed two windmills at Capua, on the Volturno, where for the first time the practice of the Dutch dikes on canals were adopted; he erected nine other mills at Scilla in Calabria, where he also designed a spacious church, and restored the castle, which was completed by his excellent son, Don Raffaello.

He thoroughly understood the art of building with regard to strength and convenience. He most likely possessed also great taste, but he had not sufficient opportunity to display it. His character was such as generally belongs to those who devote themselves solely to the fine arts and sciences, grave, unaffected, upright, and agreeable.

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LUIGI VANVITELLI,

(Born 1700, died 1773,)

A son of Gaspare Van Witel, who was born at Utrecht in 1647, studied painting at Haerlem under Matthias Vetthoes, went to Rome at nineteen, and became an excellent architectural and landscape painter. Gaspara travelled to Venice, Bologna, Milan, and Florence, and painted some fine views of these cities. He then, with his wife Anna Laurenzini, a Roman, went to Naples to Don Luigi della Cerda, duke of Medina Cœli, who stood sponsor to his son Luigi; but they were soon obliged to leave the city, on account of the revolution of Macchia. He fixed his residence at Rome, where he painted for the first persons in Italy and the northern countries, particularly for the houses Sacchetti and Colonna. He was surnamed Gaspare degli Occhiali, from his continual use of spectacles; and he painted when decrepit and afflicted with a cataract: after having lost one eye, he painted, on a large scale, subjects of his own invention. At Campidoglio he was admitted as a Roman citizen, and also to the academy of St. Luke. He died in 1736, esteemed by all, not only for his ability in his peculiar style of painting, but also for his knowledge of history and disputation, and his amiable qualities. He was mild, humane, sincere, generous, and a good friend.

At six years of age Luigi Vanvitelli painted from nature, and at twenty executed the chapel delle Reliquie in Santa Cecilia, in fresco, for the cardinal Acquaviva, and the picture of St. Cecilia in oil. He also painted in San Bartolommeo del' Bergamaschi, and in the Suffragio at Viterbo. He studied architecture under Ivara.

The cardinal di San Clemente took him to Urbino to restore the Albani palace ; besides which he built there the churches of San Francesco and San Domenico. His rising merit procured him the situation of architect of St. Peter's at twenty-six years of age, where he copied a number of pictures for the workers in mosaic.

Being the companion and friend of Salvi, he assisted in conducting the water Vermicino to Rome. He was also a competitor for the façade of San Giovanni Laterano. Such a competition was never before seen. Twenty-two designs were presented by Salvi, Teodoli, Fuga, Cannevari, Gregorini, Passalacqua, Rossi, Bologna, Dotti, and Ragguzzini, a Neapolitan. The decision was given by the academicians of St. Luke, in the Quirinal hall. In certain memorials written by his own hand, Vanvitelli says that his designs and one of Salvi's were first chosen ; but that the votes being equal, it was referred to the pope, and that that of Galileo, from national feeling, obtained the preference. Salvi then had the fountain of Trevi, and himself the gate of Ancona. These designs are all preserved in the academy of St. Luke. Vanvitelli made two for this façade ; one of a single order, the other of two. In the latter, the lower consists of isolated Corinthian columns, six of which project so as to form a species of triangular front : within and without the vestibule are trophies in bas-relief, with a pediment. The upper order is Composite, with a pediment, balustrades, and large statues.

Vanvitelli then went to Ancona, where he planned the Lazzeretto of a pentagonal form with a bastion, having first studied those of Leghorn, Genoa, and Venice. In this structure, which is 220 feet long and 46 deep, with a gate of Doric columns, the first cassoon, which was built under his own direction, was destroyed by a storm which he himself had foreseen would be the case, and in vain protested against the use of pozzolana or cinder of Baja. While at Ancona, he made a number of designs for the

chapel in which is contained the relics of St. Ciriaco, for the repairing the church del Gesu, and that of Santo Agostino, the Casa degli Esercizj Spirituali; at Macerata, for the chapel of Misericordia; at Perugia, for the church and monastery of the Olivetani; at Pesaro, for the church of the Maddelena; at Foligno, for the restoration of the cathedral; at Siena, for Sant' Agostino, afterwards spoiled by others.

At Rome he made some additional rooms to the library of the Roman College, repaired the *Rufinella* at Frascati, and for the Portuguese minister directed the work of a rich chapel, which was removed and placed in the church of the Jesuits at Lisbon, endowed by the king, whose son afterwards destroyed it. But Vanvitelli's greatest effort at Rome was the convent of Sant' Agostino, a most superb building.

In 1745 he went to Milan to design the façade for the cathedral, which he intended to be in the style between the Gothic and Greek; but the breaking out of the war prevented its execution.

Monsieur Bottari is of opinion that he gave the alarm on the subject of the Vatican cupola, and also placed the iron hoops around it. Each of these, which are described in his *Memorie di Vanvitelli*, consists of thirty-two pieces.

Vanvitelli, in his *Memorie*, declares himself the author of the movable scaffold in the interior of the Vatican cupola, used for the purpose of stopping the fissures; while not only Bottari, but all Rome, attribute it to Niccola Zabaglia. But Zabaglia is also said to have erected the scaffolding for the repairing of the cross on the obelisk; and Vanvitelli asserts it to have been the invention of Carlo Fontana in 1702, and executed by Zabaglia, who, on its being required a second time, used it as if originated by him; and, as such, Bottari has placed it among his prints of machines made by Zabaglia.

For the holy year of 1750, Vanvitelli arranged the ornaments of the tribune in St. Peter's, the illumination of the

cupola in a new style, the preparations for a consecration; the obsequies of the queen of England, and the removal of the Pieta of Michael Angelo.

His *Memorie* mentions that it was Clement Orlandi who, in the Certosa at Rome, at the desire of the friars, closed the gate and three arches of the grand hall, to place in each of them two drawings of the Vatican, and that it was Vanvitelli who first proposed to re-open them and place two columns, similar to the eight others of Egyptian granite, and between each of the arches a picture of that building. That in the vestibule, from which the baths were heated, he arranged four mortuary chapels with cornices round them, and square coffers in the roof, as in the Pantheon; and that the arch being low and disproportionate, he designed some corbels in the antique style with shells, thus to conceal this low passage leading to a lofty hall, in which were to be eight other columns, also similar to the antique, which are opposite to the grand chapel degli Angeli, or great altar. That within this vestibule or caldarium, were the four small chapels adorned by Michael Angelo with beautiful Ionic pilasters. That over the entablature, instead of those small pediments with frightful candelabras, falsely attributed to Michael Angelo, he intended triangular pediments, similar to those of Bramante, afterwards imitated by Sangallo and Michael Angelo in the Vatican chapels; but that the friars, to avoid the incurring such expense, had the arches walled up, and instead of the sixteen intended columns, contented themselves with eight in the entrance.

It appears that Vanvitelli had written these memoirs to rebut the censures of Bottari; but, occupied with greater considerations, these contemptible differences were forgotten. Artists are certainly like statesmen, frequently condemned without being heard, and either cannot defend themselves, want the time to do so, or are too careless to take the trouble. However it may be with this Carthusian

monastery, it is certainly the most majestic church in Rome; and Benedict XIV., in restoring Santa Maria Maggiore, in which an architect spoiled one of Michael Angelo's finest Corinthian orders, said, "That he at a great expense had turned a basilica into a barn, while the Carthusians, with very little money, had of a barn made a grand basilica."

The reputation acquired by Vanvitelli was so great, that he was selected by the court of Naples, from among many celebrated artists then living, to superintend the building of the royal residence at Caserta, which may at least vie with whatever has been built by the most renowned architects, and by order of the most sumptuous monarchs in the world.

During the construction of so many fabrics, Vanvitelli increasing in credit, and indefatigable in his attention to his various duties, made a number of designs for works both public and private. The following is a catalogue of them:—

In Naples, the cavalry barracks at the Ponte Maddalena; an extremely solid edifice, and well calculated for its purpose, both in appearance and in every internal convenience. Some attribute this building to Sabbatini, who probably had some share in it.

The staircase, sacristy, and chapel of the Conception, at San Luigi di Palazzo.

The Doric colonnade at the Largo dello Spirito Santo, for the equestrian statue of Charles III. king of Spain. This decoration is well imagined: it does not ornament a square, but an irregular space; it is also out of the centre, and has no connexion with the adjacent arrangements.

The churches of San Marcellino, della Rotonda, and della Nunziata. The latter merits a description, both from its beauties and defects; but this would exceed our limits.

The façade of Genzana palace at Fontana Medina; the great gate, staircase, and continuation of the Calabritto palace at Chiaga.

At Resina, the casino of Campolieto. At Matalone, an altar and pix. At Benevento, a bridge.

At Brescia, the public hall, and at Milan the new arch-ducal palace.

On the nuptials of the reigning sovereigns of Naples, all the external decorations of the royal palace, and the dining-room, with every other embellishment in the palace of the princes of Teora at Chiaga, where the count of Kaunitz, ambassador from Vienna, celebrated the same event by most sumptuous festivals. Also similar arrangements for the fetes given by the duke of Arcos, ambassador extraordinary of Spain, on the first accouchement of the queen.

This was the last work of the celebrated Vanvitelli, who died a short time after, in the same city in which he was born. But amidst so much prosperity, he had the misfortune, towards the close of life, to be disgracefully condemned at Rome. He had calculated the repairs of an aqueduct of the Acqua Felice at Pantano to amount to 2000 crowns: the actual expense amounted to 22,000, and the Roman judges sentenced him to pay 5000 of them himself.

Of all the above-mentioned works, with many others, an exact and useful description is given by his excellent son Carlo, professor of architecture, or his other, Gaspare, a student in jurisprudence.

Luigi was of gentle deportment, a studious and indefatigable draughtsman, well acquainted with mechanics and the distribution and decoration of edifices, variable in his taste, as frequently occurs, and sometimes forgetting unity and convenience. In outlines of the orders, in which the law of optics can never suffer the nearest object to be large, and the most distant small, he fre-

quently erred; but to know Vanvitelli, we must consider his grand work of the Caserta palace.

In his dedication to the king he says, " I consider myself but the mere executor of the sublime ideas conceived by your majesty, and only deserving credit for having attended to the dimensions prescribed to me, in the advantageous situation fixed on for the erection of a spacious and lofty palace, composed of the most precious materials, which are so plentifully produced in your majesty's vast dominions, and for planting a garden which certainly cannot yield to any in the world."

The first stone was laid with great ceremony the 28th of January, 1752; the whole court being present, and the area designed for the building occupied with battalions of infantry and squadrons of cavalry. Among the gold and silver medals usually placed under the foundation stone by sovereigns, was one alluding to our architect, bearing the following distich :—

Stet Domus, et Solium, et So-
boles Barbonica, donec
Ad superos, propria vi lapis
hic redeat.

LUDOVICUS VANVITELLIUS, Arch.

This was indeed a day of triumph for the architect, who saw himself the object of general attention throughout the whole court.

The palace has towards the south a large elliptical piazza, from which proceed three wide avenues, bordered with trees, and surrounded by barracks for all the guards, both infantry and cavalry, and at the back by stables and coach-houses, with residences for the persons attached to them. Between these buildings and the palace are, on one side, riding-schools, covered and open, and on the other, a public theatre. Behind the palace, towards the north, are gardens of every description, woods, pleasure-

houses, fisheries, and fountains, dedicated to the heathen gods.

The plan of this palace is a vast rectangle, 731 feet long from east to west, 569 from north to south, and 106 feet in height. The interior is divided into four courts, 162 feet by 244. The depth of building that surrounds these courts, in which are the rooms, passages, &c., is 80 feet; in this dimension is comprehended the thickness of the walls, which are in some instances 15 feet. The two principal façades have five stories besides the subterranean one, and each containing thirty-seven windows. There are three entrances; one in the centre, and the others at equal distances between it and the extreme angles, where, as well as in the centre, the building breaks forward a little, is carried up to the height of 60 feet, and formed into pavilions, by columns 42 feet high. Thus the whole height of the building is 102 feet, from the foundation to the top of the pavilion at the angles 162 feet, and in the centre 190 feet.

The basement, which is rusticated, comprises the lower offices, the ground floor, and its mezzanine. Above is placed an Ionic order of columns and pilasters, which contains the two ranges of state apartments; the lower windows are ornamented with pediments; in the frieze are introduced the windows of the upper mezzanine.

The centre entrance leads to a superb portico, which traverses the building from north to south, and is sufficiently spacious to allow carriages to pass under from either façade to the centre of the building, where is a large octangular vestibule, which unites the arms of the cross, produced by dividing the plan into four courts; two sides of the octagon are open to the portico, four to the four courts, one to the grand staircase, and the eighth is occupied by a statue of Hercules, crowned by Virtue, with this inscription:—

Virtus post fortia facta coronat.

The grand staircase, which is on the right, is lighted by twenty-four windows, and decorated in a beautiful style. At the first landing it is divided into two flights; the hundred steps of which it is composed are 18 feet long, and each of one piece of marble; it is lighted also from the top by a double skylight. The upper vestibule is also octangular, and surrounded by twenty-four columns of yellow marble 18 feet high. Four doors lead from thence to the apartments; the one opposite the landing to the chapel, that to the right to the apartments of the king, which comprehend the south-west angle of the building, overlooking the sea and the plains of Naples and Capua; to the left are the apartments of the queen, occupying the north-west angle; the remainder of these floors are occupied by the princes. The chambers throughout are vaulted, and admirably arranged: the apartments of the king and queen are separated by a gallery 138 feet long, 42 wide, and 52 high.

The palace contains a small elegant theatre, of a circular plan, divided into nine compartments, with four orders of boxes.

The chapel is rectangular in its plan, with the end terminated semicircularly, and decorated with isolated Corinthian columns on pedestals, with an entablature, in which the cornice is not omitted. The marbles and sculptures throughout are of the richest kind; the apartments generally well arranged and distributed, of magnificent dimensions, and of various forms. The whole is a rare assemblage of vastness, regularity, symmetry, richness, ease, and elegance. The multiplicity of windows are certainly at variance with propriety.

But the most wonderful part of this vast work has not yet been described. There are ranges of aqueducts of a great height, and of sufficient length to unite the two Tifati mountains near Forche Caudine.

The waters on the mountains are collected into a canal,

for the purpose of supplying these aqueducts, and conducted to various lakes and fountains of every description. To the embellishments of this royal residence is added a convenience and solidity that throws into shade all that has been done before or since.

JACQUES FRANCOIS BLONDEL, OF ROUEN,

(Born 1705, died 1773,)

AN architect of great ability, who has embellished France with a number of buildings, and published some excellent engravings of them, which may be consulted by those who are desirous of studying his style.

At Metz he constructed, in 1764, the royal abbey of St. Louis des Dames Chanoines; a well-arranged building, to which is attached a beautiful church. The façade of this church consists of a well-proportioned and spacious portico of four Corinthian columns, with a pediment. The order rests on a plinth placed on a flight of steps; the door occupies the centre intercolumniation, and in the two lateral ones are niches containing statues. Above these is an attic with bas-reliefs. The interior of the church is composed of a small nave flanked by two lesser ones, the sanctuary and choir, behind which is the campanile. A gallery runs round the church, which communicates to the various apartments of the Dames Chanoines. The sanctuary is a rotunda of Corinthian pilasters, covered by a cupola, and in the centre is the great altar isolated in a line with the choir and nave: the sanctuary is elevated nine steps above the nave. The architect has here availed himself of the inequality of the soil, to give that air of majesty so consistent for this sort of edifice. In the same

city, and under the superintendence of the mareschal d'Etrées, and afterwards of the mareschal Broglio, he formed a beautiful square and street leading to the cathedral, an elegant Gothic edifice, to the façade of which he attached a Doric portico, and adapted a variety of decorations to the interior. He erected the magnificent Hôtel de Ville in an elevated situation, opposite to which he raised another edifice; near to this latter, a guard-house, with magazines, and facing that, the beautiful façade of the parliament house: and, finally, the sumptuous archiepiscopal palace, arranged around a square court.

He evinced no less intelligence at Strasburg, where, by order of the magistracy in 1768, he made the plan for rendering that frontier town more regular, and arranged a new square for the military, new barracks for the infantry and cavalry, a hall for spectacles, or rather an amphitheatre, with three orders of boxes, a royal square, a palace for the senate, markets, and a number of stone bridges. Strasburg is called the city of a hundred bridges, which were originally all of wood; it is now, by attention and proper arrangements, one of the finest cities in Europe.

At Cambray he made many improvements similar to those at Strasburg, and erected a sumptuous gate for the archiepiscopal palace, flanked by two isolated Ionic columns, supporting a projecting entablature, with a pediment and statues. Some miles distant from this city, at Château Cambresis, he designed a beautiful country palace and gardens for the same archbishop; with a variety of other buildings throughout Germany and France.

Blondel also illustrated the last edition of d'Aviler, and three volumes of the "Architecture Française," with 600 engravings of the principal edifices of France. These three volumes were to have been followed by five others.

A public spirit and a desire of contributing to the

growth of the fine arts, led him, in 1744, to establish a school of architecture at Paris, which became in the course of time of great importance. Besides teaching his pupils architecture, he required that they should be well acquainted with mathematics, the cutting of stones, painting, sculpture, and every other art relative to building. He also contributed all the parts relating to architecture in the *Encyclopédie*.

But the work of the most general utility is his "*Cours d'Architecture*," the result, as he himself declares, of forty years experience and research. It is divided into three parts: the first relating to Beauty or Decoration, and is comprehended in two vols. 8vo, with another containing engravings; the second to Convenience or Distribution, and contains an equal number of volumes; of which number the third part, on the Solidity of Buildings, would also have consisted, had the industrious author been granted a longer life. Its characteristics are prolixity and tautology, with a minute detail of those rules to which he was attached, but which, by a constant repetition, weary and disgust. Excepting, however, these peculiarities, the work is generally useful: it contains whatever is scattered throughout other treatises; the reasoning is just; the information new and well deduced; and M. Blondel appears as good a citizen as he was an architect.

An architect should unite to his various other talents, a most extensive knowledge in the arts and sciences. 1st, He is required to possess a complete and enlarged acquaintance with the customs and usages of the principal nations, and more particularly of that in which he resides; he cannot otherwise arrange his buildings according to the rank and style of the proprietors. The peculiarities and arrangements of each person vary according to their tastes and habits; and all these points must be considered, or the most absurd mistakes will be committed. Profiting also by the best methods adopted elsewhere, he will know

how to introduce them in his own fabrics, and these novel ideas will be readily approved by his employers.

2d, His knowledge will, however, be useless, unless the architect possess a ready judgment to discern what is requisite and convenient for each state of civil life. Without this discernment he will give the spade to the nobleman, and the robe to the peasant.

3d, He must be ingenious in invention and arrangement, not only in the disposition of what is absolutely necessary in his buildings, but also in varying that disposition according to the taste of the proprietor, and the peculiarities of time, place, and circumstances; if he have not above one or two models in his mind for each species of building, he will run a great risk of committing incongruities. Ingenuity, directed by a sound judgment, will enable him to surmount all obstacles, and to arrange every convenience and whim of his employer in such a manner as not to infringe upon good taste, or the principle which ever should guide him in his design.

4th, Purity of taste in every kind of ornament is another necessary quality, by which the architect unites elegance with magnificence in the interior, produces a more suitable majesty, and augments the effect of the whole by the proper selection of particular beauties.

5th, The architect must finally be master of the different branches of mathematics, natural history, mechanics, and of all the arts belonging to construction, though he may not be required to practise them.

Furnished with this preliminary knowledge, the young architect may study with attention the best treatises on architecture, and the principal buildings throughout Europe. He will form a choice collection of every kind; he will contemplate them with a penetrating eye, both in the whole and in detail, in position and form, in the ornaments and the different relations, never omitting to use the compass and scale. In these researches and in his own

designs, it is essential that he should go back to the first principles of the art, and question himself in each part of the building thus:—For what purpose was this placed? how is this part adapted to its office? does this contribute to the appearance, solidity, convenience, or embellishment? does this arrangement, or would any other better, fulfil its purpose? In this inquiry neither the authority or celebrity of the writers or artists must be considered, — the decision must be the result of reason.

With this fund of knowledge, the architect will travel to examine the most remarkable edifices, and will discover many things which cannot be indicated in simple plans; he will not only observe isolated buildings of every kind, but those of a city, whether they are perfect, or what they may further require to possess externally and internally all the convenience and beauty of which they may be susceptible. His view must extend from the houses to the palaces, and, finally, to the policy not only of cities but of whole kingdoms. He who is destitute of genius, nurtured by extensive knowledge, should never aspire to become the architect to a great sovereign; though it must be confessed with regret, that men thus qualified are extremely rare.

The same talents which are required in every other artist must also be possessed by the architect:—Genius, which gives to the works of art their importance and dignity, and imparts the power of fixing the attention, and taking possession both of the minds and hearts of men; good taste, which spreads beauty, grace, and harmony over every object: to these must be added a strong imagination, the same fire which warmed Raphael and Homer must animate the architect who aspires to celebrity. The circumstances which occasion an edifice to be built also determine the principal parts of it; the rules of mechanics and geometry give it necessary solidity; but to compose, of parts arising out of arbitrary circumstances, a whole

which shall in every particular satisfy the imagination; sustain the examination of reason, and keep the intellect in a continued state of activity, excite agreeable impressions, and affect the mind with the various sentiments of pleasure and devotion,—requires a genius tempered by sound sense and good taste; and possessing this, the architect may hope to ensure himself a distinguished rank among the first class of artists.

Considered both in its object and in its effects, architecture does not yield in importance to any one of the fine arts. It is the foundation of all, and contributes with the rest to the improvement of the human intellect, the progress of which greatly depends on the beauty, circumstances, conveniences, and other advantages of our native country. The architecture of Athens must necessarily have ennobled the minds of the Athenians, as the miserable huts of the Hottentots and of our peasants must debase theirs.

Excellence in the art of building does honour to a nation, equally with every other talent which it cultivates. Ill-arranged edifices, however vast or however sumptuous, are infallible proofs that the nation to which they belong possesses neither taste, judgment, nor order. On the contrary, we naturally form an advantageous idea of that people, whose ordinary buildings evince, even in their most trifling arrangements, a beautiful simplicity, a just relation of parts, and a cultivated taste. Elian tells us, that a painter of Thebes having executed a bad picture, was condemned to a pecuniary fine. It is important that a polished state should establish laws to prevent defects in architecture,—a subject which merits the attention of a wise legislature, even to the lesser dwellings of private persons. Architecture might be made the means of influencing the habits of modern nations, perhaps even more than music did the Spartans.

The effects of good taste in building are, 1st, Nothing

will be done without reflection, and a well-regulated imagination; each part will be in harmony with the whole, and such an equilibrium will be maintained throughout, that no one will predominate over the other, and no defect or extravagance excite attention; the form, style, and character, will correspond with its intended purpose; there will be no member or ornament for which the eye does not immediately account; simplicity will be preferred to an excess of embellishment; and even in the most minute parts the industrious attention of the artist will be evident. All these beauties we admire in the few remains left us of the golden age of Grecian architecture—models of the purest taste.

The moment a nation emerges from barbarism, has time to reflect, and begins to have some notions of order and convenience, its first effort of intellect will naturally be directed to architecture. It is in the nature of man to prefer order to disorder; architecture had its origin in the remotest times, and was peculiar to no particular country. A sort of geographical picture, in which should be expressed the various tastes of all nations who have cultivated this art without any communication with each other, would be both interesting and instructive. From it we might deduce some opinions on the national character of a people; we should every where find the same principles, but a difference in the manner of applying them.

The taste now adopted in Europe is in its basis the same which formerly flourished in Greece and Italy, as history tells us. From Russia to Portugal, from Stockholm to Palermo, we find occasionally edifices which, though certainly not without defects, considered in the gross, are constructed in good taste; but these works are too few in number to enable us to say that good architecture is generally practised in Europe. There are many considerable cities in which we can scarcely perceive a

glimpse of it; but it only requires the models of Greece and Italy to be well studied, and this defect would quickly be repaired.

The use for which an edifice is intended almost always gives the architect an idea of its extent and the number of its parts, provided he have common sense to distinguish what in each case is suitable to the time, place, or persons. To him is entrusted the distribution of the parts and the plan of the whole. In this he must be directed by certain principles, lest he should form a wrong judgment of beauty. He must also be experienced, that he may know how to apply this powerful auxiliary in all cases, its fundamental rules being by no means determined.

The theory of architecture performs this; it gives two sorts of rules, some *necessary*, which are indispensable to observe, without committing the most offensive and revolting errors; others *accessary*, which may be omitted without rendering the work defective, but must prevent its being beautiful.

The rules of the first kind, and which theory must determine, are reduced to justness, regularity, order, and symmetry: remove these attributes, and the work is incorrect. But it is not sufficient that a work be without defects, it should also be beautiful; and to be so, there must be an exact union of the pluralities with the unities; and this depends on the variety of the parts and the number and justness of the proportions. Theory, then, teaches the manner of disposing the whole of an edifice, and combining a number of parts, so as to produce correct harmony and beautiful proportion. Some are scrupulous in making the metopes square and equally high with the triglyphs, and yet this is not essential, but they will not scruple to cut the pediment and put it where it should not be; this is against the *necessary* rules, founded on the nature of construction. The *accessary*, or accidental rules, are the result of a *coup-d'ail* and of sentiment, to which no precise

limits can be assigned. The Greeks having this precision of sight, their proportions please, and their ornaments are graceful; but no one can affirm that these are unalterable, and that they may not be superseded by others still more agreeable. The necessary rules must be rigorously observed, without attempting to alter them; the accidental ones may be taken from the best monuments, and from Vitruvius; but some liberty may be allowed.

The above is an epitome of M. Blondel's work, and of the "General Theory of the Fine Arts," by M. Sulzer.

PAOLO POSI, OF SIENNA,

(Born 1708, died 1776,)

At a very early age fixed his residence at Rome, where he had the reputation of principal architect during his life. He constructed the Case del' Progetti, in the cities of Narni and Viterbo; he gave some designs for the restoration of the cathedral at Naples, when the cardinal Spinelli was archbishop. He was curious in designing mausoleums, and executed a great number; one of the cardinal Inico Carraccioli, in Aversa; of the cardinal Imperiali, in Santo Agostino, at Rome; of the cardinal Caraffa, in Sant' Andrea de la Fratte, and of the princess Chigi, in the Madonna del Popolo. His erections for the obsequies of Benedict XIV. in the Vatican, for James the Third, of the Stuarts, in the Santi Apostoli, and for Carlo Emanuell, king of Sardinia, in the Sudaris, were equally whimsical. He displayed the same taste in the fictitious façade erected in honour of the elevation of the cardinals Protocarrero, Crivelli, and Pamfilj, to the purple; but he most evinced his ingenuity in the machines for fireworks, which he

superintended for many years as architect to the Casa Colonna. He decorated the great altar of the church della Anime as if it had been a temple to Bacchus; on which account the German deputies displaced him from the situation of architect to this their church. He was nominated architect to St. Peter's, and knight of the Golden Spur; but he only adorned the altar of the Quirinal chapel. At Sinigaglia he designed the church and house of the Jesuits, and the palace of the abbot Farsetti, a Venetian, in the town of Sala; but his arrangements for converting the palace at Venice into an academy of the fine arts, were not approved.

He modernised the Colonna palace, and rebuilt the national church of Santa Caterina, at Sienna, in the Strada Giulia, loading it with all the modern architectural defects. He had great talents, without being a good architect.

CONTE ALESSANDRO POMPEI,

A VERONESE,

(Born 1705.)

FROM his tenderest years he had a great inclination for drawing, although never in the habit of seeing any one exercise the art. His father dying in his infancy, the difficult task of directing his education devolved upon his mother, and at twelve years of age she sent him to the college of noblemen at Parma, where, though pursuing the sciences, and practising equestrian exercises, he never omitted to cultivate his taste for drawing. His industry, at length, enabled him to design and use his pencil well. His master was Clemente Ruta, a pupil of the famous

Cignani, and an excellent painter, who after serving the royal court at Naples, retired to Parma, where he died at an advanced age.

On the Conte Pompei leaving college, he did not enroll himself among the number of those who neglect their reason with that excellent argument, that they are noble and rich, and may, therefore, be allowed to live in idleness. Nor did he, like others, throw at once aside all the advantages of a good education, and plunge into disgraceful pleasures. He knew, as we all ought to know, that man was born to become useful to himself and others, and that such is the imperious duty of every one in a social state. Rich or poor, noble or plebeian, every idle citizen is a burden on the community. It is an old, but just proverb, that from doing nothing we soon proceed to doing ill. But to return to our subject:—The count devoted his attention to the cultivation of the sciences, and to painting, under the direction of the renowned Antonio Balestra, and after having copied a number of his works, he began to paint from his own composition; continuing this noble amusement as much as his time would allow.

In 1731, being desirous of rebuilding his palace in the Villa Illasi from the foundation, and not finding in Verona an architect equal to the undertaking, he turned his thoughts to architecture. He studied from the best books, and acquired the requisite knowledge, not from masters, but from his own reasoning; and Verona soon possessed a noble architect, equally excellent in theory and practice.

In 1735 he published his work, entitled, “*I Cinque Ordini dell’ Architettura Civile di Michele Sanmicheli* ;”—a work which brought glory to the author, and proved useful to the public. By it he evinced a rational patriotism, in making known to the world the merit of his fellow-citizen Sanmicheli, who, though he never wrote upon architecture, executed a variety of buildings, particularly in Verona.

Pompei described the five orders of architecture employed by him, and made a parallel between them and the orders practised by Vitruvius, Leon Batista, Alberti, Serlio, Palladio, Scamozzi, and Vignola. He thus methodically collected together, under one view, the opinions of seven architects of the first class, and these all Italians, on what was most beautiful in the several orders: this was preceded by an abridged life of each. The whole work contains much useful information: one of its most valuable qualities is his continual disapprobation of the modern absurdities. But it is of no avail; whims and abuses will predominate; and even in Rome itself, the work of Pompei, which ought to be in the hands of every man of science, is entirely unknown. It seems, indeed, that Italy is content with the vain glory of having once been at the head of every invention, and now blushes not to be the last in the scale of excellence.

This work, and his palace at Illasi, which was universally admired, acquired to Pompei the title of a great architect and a useful citizen. He built two well-arranged palaces for the marquess Pindimonti, in the village of Vo, on the Veronese, and for the count Giuliani, in that of Sessino. In the town of Sanguinetto he also designed a little church, circular on the exterior, and octangular in the interior; which, being at the intersection of three streets, has three equal façades. He built a dormitory, with a magnificent staircase, for the monks of San Michelle, in Campagna, and made designs for a new church, but it was not executed, the monks contenting themselves with restoring the old one.

At Verona the Signor Conte had a number of employments. He erected a vast exchange for the city, which contained all the merchandise of Germany, with a grand court in the centre 160 feet long, and wide in proportion, surrounded by two orders of galleries, supported by columns of stone, and an entablature of the same material. There

are forty-eight large rooms for the convenience of the merchants, and a staircase at each of the four angles. In the front is a vast Doric portico, supported by eight stone columns, of great height. The façade, towards the gardens of the marquess Spolverini, is also his work; it has a vestibule in the centre with four fluted columns.

The marquess Scipione Maffei, wishing to place the fragments he had collected in the court of the Philharmonic Academy, entrusted the charge of building the portico, which it required, to the count Pompei, who, rather in compliance with the wishes of the marquess than to the satisfaction of his own feelings, which inclined him to a more majestic style, designed the edifice as we now see it. The library of the Franciscan fathers at Bergamo, is also his design.

The façade of the church of San Paolo di Campo Marzo, which he designed, was only erected a few years since. The marble pedestal of the Antenna die Piazza is his work, as are also the pilasters in the little piazza before the palace of the count Ottaviano Pellegrini. The admirable abilities of the count Poleni were frequently exercised in various parts of the city, no one attempting either to restore or erect an edifice without his assistance.

Although the weight of domestic affairs had pressed upon him for some years, in consequence of the death of his brother, and diverted his attention from the use of the pencil, he was constantly employed for the service of his country. The city chose him president of the Academy of Painting, lately erected there. He directed it with wisdom, and procured it many important advantages.

CONTE GIROLAMO DAL POZZO, A VERONESE,

(Born 1718.)

A good education, an excellent disposition, and superior talents, all contributed to render the subject of this memoir a perfect nobleman. His masters in the fine arts and philosophy were the two celebrated brothers Don Pietro and Don Girolamo Ballerini. The signor conte Girolamo had naturally a love for study, and it formed in after-life his greatest source of delight. His inclination led him to architecture and drawing, and he succeeded in both, although without a master in either; but he studied Vitruvius, Palladio, Scamozzi, and the ancient buildings with attention, copied the best designs, and became an intelligent and reasonable architect. Perceiving the extravagant fashion of the present century, he endeavoured to improve it by precept and example, and to establish a beautiful style after the antique.

The delightful villa of the counts Trissino, on the Vicentino, is the work of our noble artist. This villa is situated on the summit of a hill, and consists of a sumptuous and well-arranged palace, ornamented with gardens and courts.

In the Marquisate of Castellarò, on the Mantuan river, is a church, not of large dimensions, designed by the count dal Pozzo, who has produced an air of novelty, without departing from the rules of ancient masters.

He was constantly employed on a number of other works, shewing his usual courtesy to his friends, and to all who required his opinion.

Some young nobles, male and female, being desirous of amusing themselves by acting tragedies, the count arranged the scenic part of a little theatre. The idea was

entirely taken from the ancients, and adapted to the situation assigned for it, the paved hall of the Philharmonic Academy at Verona.

A perspective drawing of this theatre adorns the title-page of the tragedy "*Il Medo*," published and performed the same year, and dedicated to his highness the Elector of Bavaria, by the Philharmonic Academy, to whose inspection the plan and elevation had been submitted; his approbation of which was signified by presenting the architect with a snuff-box, enriched with diamonds of great value, and desiring a copy of the design to be placed in his own gallery.

At the request of a learned Englishwoman, lady White, who had resided some time at Verona, and contracted a friendship for the count dal Pozzo, he composed a treatise, entitled, "*Degli Ornamenti dell' Architettura Civile secondo gli Antichi*."

This work is exceedingly useful for the information it contains, and gives a very correct idea of the first rudiments of architecture. It has already been used in a public school, and with great success. The first part gives the terms of all the members which compose the ornaments of architecture, with their etymology, then the ornaments themselves, their origin and use among the ancients, and concludes with a treatise on modern abuses. Much matter is compressed into a small volume.

It is to be regretted that a work so much approved by the most correct judges should not yet have been published. There is another, "*Sopra i Teatri degli Antichi e sul Idea d'un Teatro adatto all Uso Moderno*." He was celebrated for his literary attainments throughout Europe; the Royal Academy at Parma, and the Clementina at Bologna, nominated him their associate. He would have been declared a member of the most renowned northern academies, but for his sudden death. He was, indeed, a person of most singular merit; and to great morality

of conduct, united a perfect acquaintance with the belles lettres and various sciences. His style in architecture was a mixture of Palladio and San Micheli: his principal members were never broken, the ornaments were always well adapted, and the whole was correct and harmonious.

FERDINANDO FUGA,

(Born 1699,)

SON of Giovanni Fuga and Antonia Seravalle, both of distinguished families of Florence, and much regarded by the house of Medici, as also by the hereditary prince Ferdinand, and his consort, the princess Violante of Bavaria, who was one of his sponsors. Although an only son, he received a good education. At twelve years of age he began to study the elements of architecture under Giambattista Fugini, an architect and sculptor of some eminence; at eighteen he was sent to Rome, where, delighted with its ancient remains and modern works, he fixed his residence, and, finally, married at the age of eight and twenty.

A short time previous to this event he was sent to Naples, by the cardinal del Giudire, to erect a public chapel in the portico of the court of his palace, called di Cellamare:—an expensive but elegant work.

In 1728, he was sent for to Palermo, by a deputation from that kingdom, to design a bridge of some importance over the Milcia river, which was afterwards executed by others. Fuga was called to Rome, on Clement XII. assuming the tiara, who appointed him one of the two architects of the pontifical palace; a circumstance which

opened a wide field for the display of this architect's talents and ingenuity.

He finished the mews opposite the Quirinal palace, built by Alexander Specchi, in the form of a small palace, to which the horses ascend by a flight of steps of two branches. On each side of this mews were the barracks for the soldiers and the dwellings for the officers.

He considerably enlarged a palace which had formerly been the residence of the pontifical family, for the secretary of the great seal, and the captain of the Swiss guards : its style possesses much grace.

The palace of the consul, on Monte Cavallo, is a work of great importance, noble in its appearance, and divided into quarters, for the convenience of the horses and carriages ; apartments for the secretary of the briefs and the consul, with all the requisite arrangements for their various attendants. The interior is conveniently distributed, although some of the parts are too dark. The court has an agreeable effect from the portico opposite the great door, being formed by an arch, supported by two isolated Doric columns, at the side of which are two level arches, somewhat narrow ; opposite this arch, is an entrance to the double flight of steps. The façade is a beautiful rustic, from the basement to the mezzanine story, above which is the state floor, with Ionic pilasters at the angles and in the centre. In the frieze are mezzanines, and on the entablature, a balustrade. The centre gate is decorated with two Doric columns ; the pediment has a little projection, and is too much loaded with sculpture, which is also the case over the lateral doors and the centre of the entablature. At a little distance from this edifice he built another, consisting of coach-houses and magazines, for the pontifical mews, in the Conetrada del Boschetto.

He erected the church della Morte in the Strada Guilia, of a graceful elliptic form, with well-disposed columns between the altars ; but the rest of the decorations, as also

the façade, which is of two orders, Corinthian and Composite, with projections and broken pediments, are injured by a repetition of the modern defects.

He also constructed the church of the Bambin Gesu, on foundations which had been laid by others; to which he endeavoured to adapt his elevation, adding only some dwellings for the priests on one side, and the monastery, which was afterwards finished, on the other. The façade is too elevated, and the pediment sharp and heavy.

He also directed the new prison for the women, opposite to Porta Portese, and those at Frosinone.

The new façade of Santa Maria Maggiore was his design, and rendered somewhat difficult of arrangement on account of being obliged to retain the ancient mosaics in the upper order, as they stood in the original façade. On one side, he erected the royal staircase to ascend to the loggia of Benediction; and on the other, the sacristy with various habitations above, for the canons and beneficed clergy. The inferior portico possesses nothing majestic. The façade has also two orders of separate columns, Ionic and Corinthian; the effect is not good. The residence for the canons does not unite well either in front or behind with the rest of the basilica, which is of the Corinthian order; these former are simple, and their doors loaded with double pediments.

He also restored the interior, with the obligation of leaving untouched the arrangement of the columns in the great nave; thus the small naves were rebuilt with the same spaces between the pilasters, and in each of these spaces was placed an altar. Hence has resulted a number of small objects, which are inconsistent with the grandeur of the church. He also erected the papal altar, for which purpose he used four antique columns of porphyry, and an urn of the same material; but although he increased the columns with branches of metal gilt, they appear too slender.

He considerably enlarged the great hospital of Santo Spirito, by adding the anatomical theatre, and various apartments for the attendants, on the opposite side towards Lungara: he also built the house for illegitimate female children. He formed a large cemetery for the first-mentioned hospital, well laid out, and advantageously situated opposite the bastions of the Barberini palace.

He constructed the church of Sant' Apollinare, and annexed the Hungarian Germaine college; a large but insignificant building. The interior of the church is common; there are two orders in the façade, with five pediments, one over the other; and the whole of the architecture has all the defects and inconsistencies of the times.

The Triclinio in the piazza of San Giovanni Laterano, is the design of the chevalier Fuga, as is also the Petronj palace, in the piazza del Gesu, and that of the Corsini at the Lungara.

The Petronj palace is of a middle size, with a rustic façade, simple throughout the ground story, above which are Ionic pilasters, including two ranges of windows: in the frieze are mezzanines, and over the entablature a balustrade. The great gate is flanked by small pilasters, diminished below like two pyramids reversed. This is an idea truly modern; and originated with Michael Angelo in the sepulchre of Julius II.; its taste cannot be commended. Nor is there less extravagance in the reversed balustrades over the great doors.

The Corsini palace is one of the most superb in Rome. The internal arrangements are truly noble. There are three gates in the centre of the façade; the middle one leads direct to the villa, which presents a stately appearance; the lateral ones lead to a magnificent staircase, which unites to another belonging to the apartments. The façade is distributed in a grand style: there are no orders, but it has rustic piers. The ornaments of the

windows are not in the best taste; and the double pediments on the upper story are quite original.

He erected a number of other buildings in Rome; and particularly for the service of the royal church of San Giacomo degli Spagnuoli, in which he afterwards made superb arrangements for the obsequies of the queen *Æmilia* of Spain, consort of Charles III. While at Rome, he sent his designs for the church of the monks of Santa Caterina della Routa, at Aquila.

In consequence of the fame he acquired by these works, he was called to Naples by the above-mentioned king Charles, to execute others of still greater importance. The great Reclusorio, the most extensive of all the hospitals in Europe, was entrusted to this architect. It was intended for eight thousand poor, divided into four classes, that is; men, women, and male and female children; no communication being allowed between them. Attached to this hospital was a vast public church, similarly divided. The conveniences for the labourers, and the number of refectories, courts, porticoes, offices, and dwellings for the servants and ministers, are immense. When it will be completed, it is impossible to conjecture; many years have already been spent on it. A much shorter time and less expenditure would have sufficed to relieve every poor person throughout the fruitful kingdom of Naples. It is commonly the case, that those for whom hospitals are endowed, are not those who derive the most benefit from them. But this is the business of the government, not of the architect.

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Fuga also built at Naples the cemetery for the hospital degli Incurabili, a short distance from the city in the place denominated "il Tredice," with three hundred and sixty-eight places of sepulture, and a church and residence for the priest. He also designed a palace for the duke Giordani, opposite Spedaletto, and near that another, of a prodigious size, for the prince Caramanica, and a consi-

derable villa for the prince de Jaci, in the delightful situation of Resina, near to Portici.

He commenced, by order of the king, an extensive building in the sea town, near the Ponte della Maddalena, to contain a number of magazines for the public granaries, arsenals for the artillery, and buildings for cordage ; these three grand divisions are all under the same roof.

He made several designs and models for the restoration of the cathedral at Palermo.

A number of other works for the court, and for individuals, have been executed by this indefatigable architect. At eighty years of age, he possessed that youthful vigour which results from regular and moral conduct, cheered and enlivened by application and industry ; qualities which will ever render their possessor happy and respected. He was truly an admirable architect ; understanding two of the most important parts of his profession, solidity and arrangement. His humility was the result of a perfect acquaintance with the difficulties of his art. He was a man of distinguished merit, and deserving the good opinion of all.

CONTE ENEA ARNALDI, OF VICENZA,

(Born 1716.)

WHOEVER is desirous of perusing the architectural theory of this nobleman, will find it in his works, one entitled, "An Idea for a Theatre resembling the Ancient in its Principal Parts, and accommodated to the Use of the Moderns : with two Discourses ; one on Theatres in general, with regard to the Exterior only ; the other on the Soffit of the Olympic Theatre at Vicenza." Vicenza, in 4to, 1762.

His second work is on ancient basilicas, and especially on that of Vicenza, with the addition of a court of justice; the invention of the author. Vicenza, in 4to, 1767.

But the architectural merit of the count Arnaldi, is not confined either to sterile theory or laborious erudition: truly Palladian in his practice, he had, by a decree of the council of Vicenza, the superintendence of the restoration of the palace of Reason, which office he exercised in the manner that might be expected from a nobleman who, from his earliest infancy, devoted himself to useful studies.

NICCOLO GASPARO PAOLETTI

WAS commissioned to restore the palace of the imperial villa of Poggio, near Florence; it was necessary to dismantle an arched roof 22 feet long and 12 feet wide; but being ornamented with paintings by Matteo Rosselli, the grand duke, Peter Leopold of Austria, would not consent to its destruction. The architect therefore proposed to remove the roof entire; and having explained his intended proceedings, the sovereign immediately gave the order for its execution; notwithstanding the objections offered by many to its possible accomplishment. The architect executed it in the following manner: he passed through the walls a number of beams to rest upon the impost to support the roof, which were placed about a foot and a half distant from each other, and from their internal extremities were raised as many perpendicular wooden centres, or frames, along the concavity, and between the frames and the roof was a layer of paper, near the paintings; a number of small pieces of wood, with listels and wedges were added, to unite the roof with the

centres; the more effectually to do this, in the intermediate corners were three spurs, firmly fixed.

The concave of the roof being thus supported, the flanks or lateral walls were taken away; and the whole roof, being firmly bound together, suffered no injury in its removal to its new situation, where it was placed 13th April, 1773, under the direction of the architect, and in presence of the before-mentioned sovereign, who presented the architect with 100 gold sequines, and distributed the same sum to the workmen.

BERNARDO SQUARCINO, OF PADOVA,

BUILT the cupola of the cathedral of his native town, which is considered one of the most ancient churches of Padova; it was rebuilt by Macolo in the fourteenth century; again restored by Sansovino in the Composite order, and subsequently altered by Almerico, a Patavian architect, and others. The mechanical knowledge shewn in this cupola does honour to Squarcino, who commenced it in 1756. It is placed on four large arches, set into the massive walls, which by this means receive the whole weight, without adding to that of the roof or to the pier of the naves.

IGNAZIO VINCENZO PATERNO CASTELLO,

PRINCE OF BISCARI.

THIS Sicilian prince gave a noble example of the use of riches. He constructed, at his own expense, and from his

own design, a bridge of thirty-one arches, and 1450 feet long, over the Simeto, the largest river in Sicily, some miles distant from Catania. The widest arch which crosses the river is pointed; its span is 88 feet, so lofty that it equals the opposite heights. Over this bridge is an aqueduct, the arches of which correspond in their arrangement with those of the bridge, and extend on each side 2700 feet beyond it. The greatest height of this work is 120 feet. It was begun in 1765, and finished in 1777. It is not only a convenient road for passengers, but also useful as a conduit for the waters which irrigate the adjacent lands. The government judged wisely, in confiding to this estimable nobleman, the superintendence of the bridges, streets, and other works of public utility.

ABATE DON DOMENICO CERATI, OF VICENZA,

FROM his earliest youth was attached to the study of civil and military architecture, and succeeded so well, that he was considered capable of filling the professor's chair of civil architecture, then established at Padova. His duty was to instruct the artists in every species of drawing or design: he conveyed his instructions with great ardour and facility, and had the satisfaction of finding his efforts generally crowned with the most complete success.

The observatory of Padova was ingeniously erected by this architect on the ancient tower, formerly rendered horrible by the cruelties of Ezzelino. This building surpasses the most renowned of the same kind in Europe, and is furnished with the best instruments, though not made in Italy.

Cerati directed the magnificent building of the hospital of Padova, where the first Jesuits established themselves. The embellishments to the Prato della Valle were from

his designs and under his directions ; it is reduced to a spacious ellipsis, surrounded by a canal : both the parapets are adorned with statues. The entrance to the piazza is by four handsome stone bridges ; the former is raised to avoid inundations, and under the semicircular loggia are shops : in the centre of this piazza is either a group of statues or an obelisk.

There are certain edifices at Padova considered Palladian ; they are not such, but certainly possess some merit, as, the palace of the count Abriani, with a magnificent hall ; of the count Aldrighetti, having a rustic basement, an Ionic order, and an attic ; of Molino, small but well arranged. The Certosa is also attributed to Palladio, but was erected by Andrea della Valle, of Padova. The church del Torresino is by the count Girolamo Frigimelica, that of Santa Rosa by Giovanni Gloria, and that of Santa Lucia by Santi Rennato : all remarkable buildings, and by architects of Padova. Viola Zannini, author of a learned book on architecture, and architect of the Cumano palace at Scalona, yet unfinished, was also a native of this city. The great gate of the Mantuan garden, now the Venazza, is a work worthy of observation : its form is that of a triumphal arch, and was designed by Ammanati ; by whom also was the Hercules, 25 feet high, in the court of this palace, and the Mantuan Mausoleum in the neighbouring church of the hermits.

OTTAVIO BERTOTTI SCAMOZZI, OF VICENZA,

(Born 1726.)

THAT genius of Vicenza, Scamozzi, not having any near relations, left his property to be enjoyed during life by whoever should deservedly rank as the first architect in his

native city, with the obligation of assuming his name. Thus Bertotti became also Scamozzi by the judgment of the testamentary executors, the marquises Capra, noblemen well calculated to decide such a point.

But Scamozzi never anticipated that his successor would render himself most famous by celebrating the glory of Palladio, which master was Bertotti's principal study; nor could he better employ his talents or the revenues of Scamozzi. After Bertotti had examined, compared, and measured the works of Palladio, separating those which are only said to be by that great man, he published a beautiful edition of them, which does honour to the artists of Vicenza, and to all Italy.

During the progress of this work, our architect attended to several buildings in Vicenza and the provinces, much to the satisfaction of his patrons, and of all who saw them. At Castel-Franco in Trevigiana, he executed a gallery for the cardinal Giovanni Cornaro, and a dormitory for strangers annexed to it.

He also constructed, at Scantripo, in the Vicenza territory, a palace for the counts Trissini, and another with a beautiful loggia at Alpiero, for the counts of Schio; also a house with a loggia, for the Franciscans in Arcugnano.

OTTONE CALDERARI, A NOBLEMAN OF VICENZA,

(Born 1730.)

WAS from a child attached to the science of architecture; he studied from the best masters, and examined the most approved models, both ancient and modern. He adapted the solidity, decorations, and majesty of Palladio to our present internal arrangements. The purity of his taste, and his knowledge of the art of building, so raised his

reputation, that a number of noblemen erected edifices from his designs.

For the noble Sebastian Anti Sola the signor Calderari began, 1772, a house at Vicenza, near to the theatre of the Graces; it is distant about a mile from the city, and commands the beautiful view of the Campo Marzo. The façade towards the city, and opposite the street, is entirely rustic, with four Ionic columns in the centre, placed on a stone plinth sufficiently high, with windows to light the story beneath; in the centre intercolumniation is a rectangular door, the ascent to which is by a number of steps, and above the four columns is a pediment. The other façade, looking towards the Campo Marzo, has a loggia of three intercolumniations in the centre, and six double Ionic columns at the angles, which support their pediment; the windows have also pediments. From the sides of this house are steps conducting into two gardens, with an orangery in each, resting on the walls of the city. At the upper part of these gardens are, on one side the mews, coach-house, and dwellings for the domestics; and on the other are disposed fruits and flowers, and the coverings for the orangeries. From the level of the gardens to that of the stables is a descent of fifteen steps, and in the front of these buildings, which are exactly uniform, is a court, a botanical garden, and in the centre an aromatic garden. From the level of this to the kitchen garden are two flights of thirty-nine steps, and on the same level with this are the subterraneous passages.

In 1773 the signor Calderari commenced a house for the nobleman Bonini in the Strada di Porta Nuova, at Vicenza. The façade towards the principal street is finished, and has a portico of five intercolumniations and eight Doric columns, doubled at the angles. Above are as many Ionic semi-columns, with pedestals equal in height with the parapet of the windows, which have triangular and curved pediments; the termination is an attic, the

height of the smaller rooms. The other side of the building, facing another street, is more extended, but less ornamented.

The edifice of the signor Carlo Cordellina, in Vicenza, was began in 1775, and forms a considerable façade towards the Strada Riale. The first story of the front is adorned with ten Doric semi-columns, and windows of rustic work; the second is Ionic, without pedestals: here the windows are flanked by small Composite pilasters placed on the parapets, and have curved and angular pediments; the third is an attic, the first story is vaulted.

In the Villa di Vivaro, on a spacious plain, five miles distant from Vicenza, the counts di Porto began a building, 1778, of some extent, with adjacent gardens, orangeries, courts, and rural dwellings, the whole enclosed by large fishponds. The rural habitations were designed some years back by the count Giulio Porto. The first story is a basement, from thence is an ascent by steps to the second, which has a loggia of three intercolumniations in the centre, and six columns supporting a pediment: the third story consists of chambers for the family. There are thirty-four rooms, two halls, a vestibule, a loggia, and the external and internal staircases. The first and second stories are vaulted: there are two porticoes, each of five intercolumniations, and eight Doric columns; one of these leads to the rural dwellings, the other to the orangery, at the end of which is a church, finished in 1775. Its interior width is 24 Vicenza feet, and its length 36, ornamented with Corinthian pilasters, placed on a pedestal as high as the table of the altar, and supporting the roof. In the interpilasters are six niches with statues, and stone bas-reliefs above. The altar and table are between two Corinthian columns, at the back of which are two pilasters, and a pediment above. The light is admitted by three large semicircular windows, which follow the curve of the vault. On one side is the sacristy, on the other a

tribune or gallery for the use of the family; both these places are vaulted. The façade has four Corinthian columns, with a pediment; the plinth is even with the pavement of the church, the ascent to which is by a number of steps: there are four statues in the niches, and a door ornamented with bas-reliefs above. The façade of the tribune and sacristy are of less height, and have a half pediment, which flanks the church; each are ornamented with a niche for statues.

The idea of constructing the temple of Sant' Orso, at the foot of the Monte Summano, is one which would have done honour to Palladio, as it has to the signor Calderari, who, in consequence of the public applause bestowed on it, had it engraved and published in 1777.

Thus Vicenza is distinguished among the most magnificent cities for the elegance of her architecture, established by Palladio, and which has since continued to be encouraged; and if she has endured a century of torpor, she has only risen more vigorous, through the exertions of the Vicenzian lords, who emulated each other in increasing her dignity and importance. Among the most accomplished noblemen was the count Francisco di San Giovanni, whose architectural taste and knowledge supplied the accounts of the buildings in the Venetian states, comprised in this work.

FRANCESCO MARIA PRETI,

OF CASTEL FRANCO, IN TRIVIGIANO,

(Born 1701, died 1774,)

RECEIVED a noble education, suited to his rank, in the college of Breseia, where he pursued his studies. Soon

after his return to his native city, it was found necessary to rebuild the church of S. Liberale, which is the cathedral of Castel Franco. At the suggestion of the count Giovanni Rizzetti, as well as that of the count Giacomo Riccati, from whom Preti received much important information, he applied himself to architecture with such ardour, that in a short time he was enabled to make the design for the new church, which received general approbation. Its form is that of a Latin cross, with a single nave, and three recessed chapels. In the centre of the cross rises a magnificent cupola, resting on an octagon, with a balustrade above; the drum is ornamented with Corinthian pilasters, windows, and niches. It has a tribune, and a choir of a circular form, with two sacristies. The Ionic order, with a pedestal and small attic, prevails throughout the whole church. The façade is of a single Doric order, on pedestals; the door has a pediment above it; and the whole is well arranged. This church was erected with some alterations, and without an external vestibule, much to the displeasure of Preti, in order to lessen the expense. The design, however, for the vestibule is given with that of the church, which the architect, for his own justification, had engraved and printed in the Venetian edition of his works.

From this period, his whole occupation was in architecture, and whatever is connected with it. He studied all the ancient and modern writers, applied himself to music, went to Padova to pursue a course of studies, and endeavoured to acquire every species of information which may be gleaned from those sources which can assist civil and military architecture. He proposed to collect all the maxims and rules of the best authors, adding his own reflections, to fix the harmonic medium of height, to supply what was wanting in theory on that subject, and to write a complete treatise on it. He also intended to explain all that has been reduced into practice in a series of designs, to point out common errors, and the method of preserving

unity, harmony, elegance, majesty, and solidity, both in appearance and reality.

The most laborious and tedious part of this work was drawing the designs, the great number required must have occupied him several years. He determined, however, to finish them, with the intention of extending his scientific treatise at some future period, materials for which, his previous assiduity of study had enabled him to collect, and thus rendered the task easy and delightful.

But a variety of occupations and frequent attacks of the gout, added to a delicate state of health, and subsequent loss of sight, prevented his finishing this treatise.

From a number of writings which he left, the "*Elementi di Architettura*" were selected and printed at Venice six years after his death, viz. in 1780. This work is divided into twenty-four chapters; the first twelve treat of the orders, the attic, the diminution of the columns, on the orders one above the other, plans, heights, cornices of rooms, staircases, vestibules, loggiæ, doors, windows, and altars. The remaining twelve are on projections, combinations, façades, optical effects, roofs, cupolas, internal ornaments, and colours; the origin of the barbarous Greek orders, and Gothic construction, magnificence, and unity. To speak candidly, some of these chapters are treated very superficially; as that on plans, roofs, and cupolas, and greater perspicuity was requisite in those on vestibules and loggiæ.

All the drawings of this architect, and in particular those of the palaces, from the third to the twenty-ninth, and of the churches, from one to seventeen naves, which he had intended to publish and display in his treatise, are still unprinted.

Among the number were some architectural difficulties, which were solved by him with great facility. As, a city ornamented with edifices of various dimensions, interspersed with houses, shops, dwellings for artisans, and a

temple at the extremity, a royal palace, with nine courts. Another, with passages in right and diagonal lines, convenient adjacent buildings, and covered ways of communication; all arranged with the greatest convenience, united to the most perfect beauty.

He made many other designs for noble and rural dwellings, additions to churches, and to other buildings already erected, never refusing his assistance when requested. Among these is preserved that for the façade of St. Guistina of Padova, with a Corinthian order on the first and second story, placed on a band or small plinth. At the same time, he made some additions and alterations, and gave this basilica more solidity and beauty.

Besides that for the church of S. Libérale already described, he made a design for a theatre erected in Castel Franco, his native town: this contains an academy, and is arranged both for morning and evening representations. Its plan is a rectangular parallelogram, on one side of which, besides the façade and vestibule, are three ranges of boxes, disposed in a semicircle; the staircases in the angle; on the opposite side, is a place for the scenery, with other staircases; at the sides are two internal loggiæ with arches, and windows to receive the light from the exterior, composed of three intercolumniations, with Corinthian columns, on a simple plinth, which runs all round the theatre, and serves as it were to support the soffit. The above-mentioned columns, with a pedestal forming an ascent, are planted on a rustic basement, in which are three doors, simply ornamented, and an entrance to the platea of the theatre. The façade is of the Corinthian order, with an attic above in the centre, all of rustic work, having two smaller buildings at the flanks, for the general convenience of the theatre. The entrance to the vestibule is by an arch, the impost of which divides the larger windows from the lesser. The plan,

façade, and details of this theatre were engraved and printed, and added to the "Elements," which we have before named.

Besides other buildings, there are many parochial churches in the neighbourhood, of his design; as that of Valla, in the Ionic order, of one nave; that of Salvatonda, in the Doric order, in the form a Greek cross; that of Caselle, in the Corinthian; and that of Tombolo, also Corinthian. The façade of the latter has a majestic vestibule, corresponding exactly with the general design; but the interior is defective.

Il Preti was an architect of singular abilities. His works are simple, majestic, and correct. He always practised his art like a man nobly born, and really from a love of it, never receiving the least recompense, except the gratitude of those who requested his advice. He was a man of honour and probity, the friend of every professor of art, liberal and sincere in conversation, fond of music, and desirous of seeing every manufacture carried to the highest perfection. He was generally esteemed by the most illustrious men, for his birth, his knowledge of his own and the more northern countries, particularly of England, by whose natives he was constantly visited, and whom he ever entertained with pleasure.

GIOVANNI MIAZZI, DI BASSANO,

(Born 1699,)

THE son of Antonio, an excellent carpenter, and nephew, on his mother's side, of Francesco Trivellini, a painter of

no mean reputation. He was brought up to his father's business, which he followed for many years, and soon excelled his parental instructor. He evinced an inclination for architecture at a very early period, and at fourteen years of age was observed endeavouring to discover the proportions of the height and sizes of columns. A stone-cutter, pleased with his ingenuity, lent him the "Elements of Geometry," by Serlio, and afterwards those of Vignola. From these he proceeded to the reading of Scamozzi, Palladio, and other authors, by means of which he made all the progress that could be expected by a young man destitute of a master, and all other auxiliaries necessary to form an architect. Little skilled as he was, he built a small theatre in his native town, a casino in Rossano for the signori Caffi of Bassano, and the church of La Trinita in the Borgo of Angarano.

It was not until he had attained the age of forty, that he had an opportunity of correcting and rectifying the ideas which he had acquired by himself, and of attaining perfection in architecture, which he at length did, through the suggestions of that great architect, Preti. From this period he placed himself entirely under his direction, and adopted his plans and style, especially the proportions of the harmonic medium in the height of buildings, which he afterwards always used in works of his own invention.

After receiving this instruction, Miazzi was employed in the rebuilding of the church of S. Giambatista di Bassano; an undertaking by no means easy to complete with success, on account of its confined situation, which did not admit of any enlargement. The public piazza, on one of the larger sides, the monastery of the monks, and the habitation of the lent preacher, on the opposite one, the chapel of the Sacrament, which was used as a tribune to the old church, and to be preserved on account of its beautiful stuccoes and fresco paintings of the celebrated

Milanese artists, Abbondio, Stazio, and Carpofozo Mazzetti, on the lesser side, and the choir of the monks in the corresponding one, gave no room for extension on either side. Thus the new church was to rise on the foundations and walls of the old one.

Our architect, therefore, gave the plan the form of a portion of an ellipsis. He then found the harmonic medium* between the length and width, and thus discovered the height of the vacuum : he determined on using the Ionic order, with a pedestal and an attic above, on which was placed the great arch without a key-stone, which corresponds with the proportions of the other arches of the order. The church was divided into eight arches, and as many intercolumniations, comprehending the two large arches situated in the centre of the larger sides. Under the impost of one of these, looking towards the piazza, is the principal door, ornamented with Corinthian columns, which supports the entablature. In the great arch opposite to this is the chapel of St. Paul, which is considered the principal, and has a magnificent altar, designed by Miazzi. It is to be observed, that the impost of the arches of the order serve as an entablature to the above altar, and to the Corinthian order of the principal door, according to the method of Il Preti. In the eight

* Vitruvius having recommended the architect to acquire some knowledge of music, many have supposed he intended to infer that there was a union between the proportions of that science and architecture : but had they thoroughly studied the passage in question, they would have found also his reasons for that recommendation, viz. that the architect should know how to arrange an orchestra, or other buildings where sound is important. For want of this attention, many, led away by a wild imagination, have endeavoured to erect harmonic structures, by the introduction of what they term musical proportions. When the plan, elevation, arrangement, and ornaments of an edifice form one grand whole, then, and then only, can the epithet harmonious be applied. Such a whole is not produced by eighths, fifths, and thirds, but by laborious study, matured by observation and reflection.

intercolumniations between the arches, under the cimasia of the pedestals, are the lesser doors, and the confessionals. In fact, notwithstanding all the obstacles before named, throughout the whole of this church, we find the laws of unity, simplicity, and ornament, properly observed.

The façade, which was to occupy not only the principal side of the church towards the piazza, but also that of the sacristy on one part, and the choir of the monks on the other, which additions were extremely irregular and dissimilar both in their extent and height, obliged Miazzi to study the means of covering all these errors, and producing an effect decorative not only to the church but to the piazza; in this he succeeded to admiration, uniting the principal and second order together. The principal order, which is in the centre, is Composite, with a pedestal, and a keyed arch, flanked by two intercolumniations, and in this is the great door. The sides of the façade are occupied by the secondary order, which is Corinthian; with the columns on the ground, the same arrangement being observed as in the principal. This order, with its entablature, forms the impost of the large arch. The principal order terminates in an angular pediment, with three pinnacles and statues; and the second in an attic, with statues. This façade is not yet finished; but in that already done there is a perfect unity, simplicity, and magnificence.

The archipresbyterial and collegiate church of Schio was designed by him, and approved by the Machese Poleni, except the presbytery, which is by another architect. The beautiful one of Valdagno, of the Corinthian order, is also his; as well as the parochial church of S. Vito, a village three miles from Schio, and that of Simonzo; the little church of the asylum for girls at Bassano; and others in the surrounding country. Finally, the conventual fathers of Monte Gargano, in Puglia, applied to Miazzi

for a design to rebuild their church, which was executed, and generally approved.

But Miazzi distinguished himself most conspicuously in the palace which he built for the house of Spineda, at Venegazzu in the Trivigiano. Its aspect is wonderfully harmonious and agreeable, from the connexion of the first order with the second in different levels, and continued along the other buildings right and left of the palace, vulgarly called Barchessi; one of which terminates with an elegant chapel, the other with a green berceau. But the harmony resulting from so beautiful a union has been entirely spoiled by the demolition of the chapel, and the arches between the palace and the lateral buildings, and consequently destroyed that unity so agreeable in all buildings.

Under the direction of Miazzi was erected the beautiful theatre of Treviso, designed by the celebrated Bibiena; but the internal arrangements, the façade, and vestibule, are by the former, which correspond exactly with that elegance and correctness which predominate throughout the whole interior building.

This architect has the merit of banishing the Borromean taste from his native country, introduced into it by Bernardo Tabacco, particularly used in altars, and of practising the better style of the Romans. At eighty years of age, his mind and body were equally vigorous; and he had the consolation of seeing a successor to his abilities and profession in his son Antonio, who, first instructed by him, was, like his father, for some time, the disciple and auxiliary of Preti.

HENRY FLITCROFT

ERECTED the church of St. Giles in the Fields, London, 1733; it is constructed with Portland stone, and has a vaulted crypt. The interior is decorated with Ionic columns resting on stone piers. The exterior has a rusticated basement, and the windows of the galleries have semicircular heads; and the whole is surmounted by a modillion cornice. The steeple, 165 feet high, consists of a square tower, the upper part decorated with Doric pilasters: above, it assumes an octangular figure, and is ornamented with three-quarter Ionic columns, supporting a balustrade and vases; over this is an octangular spire.

He also erected the church of St. Olave, Southwark, and was buried in the churchyard at Teddington.

WILLIAM KENT

(Born 1685, died 1748.)

WAS born in Yorkshire, and apprenticed to a coach painter: his genius was early discovered by some gentlemen in the neighbourhood, who raised a subscription for the purpose of defraying his expenses to Rome, whither he accompanied Mr. Talman in 1710. There he studied under cavalier Luti. His principal employment, on his return to England, was decorative painting and gardening.

He was patronised by Lord Burlington; and among his architectural works may be reckoned the pile of

buildings at Westminster, which contain the courts of law; Mr. Pelham's house at Esher; a staircase at a house in Berkeley square, then occupied by lady Isabella Finch; and the large room at Mr. Pelham's in Arlington-street; the earl of Leicester's house at Holkham, in Norfolk, which was engraved and published in 1761, by Mr. Brettingham, architect, who had not the candour to admit that it was erected after a design by Kent.

He laid out the royal gardens at Richmond, and built the barracks called the Horseguards, St. James's Park.

COLIN CAMPBELL

(Died 1734,)

DESIGNED and erected Wanstead house, on Epping forest, which no longer remains. This noble front extended 260 feet; the basement was well proportioned, and 15 feet in height. The principal story was lighted by well-arranged windows, alternately decorated with triangular and circular pediments. The centre had a portico of eight Corinthian columns, 3 feet in diameter, and a balustrade along the whole front. The interior was well distributed: the ground floor contained a large hall, 51 feet by 36, and 30 feet high; a saloon, a cube of 30 feet; two apartments 34 by 24 feet; two 24 feet square; four 24 by 20 feet; two 24 feet by 15; four 15 by 12 feet; a library 34 by 24 feet, and a chapel of the same dimensions. Many of these rooms were thoroughfares, particularly the library, which could not be reached without passing through the other rooms. He erected also a house at Mereworth in Kent, in imitation of the rotunda at Vicenza, built by Palladio; and was made surveyor of the works at Greenwich Hospital. He published, in folio, three vo-

lumes of the *Vitruvius Britannicus*; the first of which appeared in 1715, the second in 1717, the third in 1725: two other volumes were added in 1767 and 1771, by Woolfe and Gandon, both éminent architects.

The former built Heythrop for the earl of Shrewsbury; and Gandon, a pupil of Sir W. Chambers, gave a most correct and elegant design for the county hall at Nottingham: he also was much employed at Dublin: the parliament house, four courts and other public buildings in that city, reflect great credit on his talents. In 1802, a new *Vitruvius Britannicus*, in folio, was published by Richardson.

JOHN JAMES

WAS employed by the duke of Chandos to erect his house at Cannons, where he neither displayed taste nor science. He erected the church at Greenwich in Kent, and a noble mansion at Blackheath for Sir Gregory Page, which had the same fate as Wanstead house; both were raised to perpetuate the names of the families to whom they belonged, and each in their turn were lotted by the auctioneer, and brought to the hammer. James also erected St. George's church, Hanover Square; the west front of which consists of six Corinthian columns, forming a handsome portico, crowned by a pediment, over which is a steeple of an octangular form. The body of the church at Twickenham is his work; as is also that of St. Luke, Old Street Road, which has a fluted obelisk for a steeple.

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JACQUES GERMAIN SOUFFLOT,

(Born 1714, died 1780.)

IF French architecture has recovered any part of its former lustre, it is owing to the works and zeal of Soufflot. He was born at Irancy near Auxerre, in the year 1714: his father was a barrister, who sent him at an early age to Paris, that he might follow the same profession; but the decided taste which the young man evinced for architecture, induced him to alter his determination. He was therefore taught mathematics and drawing, in which he made great progress, and at length travelled to Italy. His assiduity and talents recommended him to the notice of the duke of St. Aignan, ambassador of France to the holy see, who procured him admission among the numerous students sent by his majesty to Rome. His rising merit soon reached France. Several new buildings being projected in the town of Lyons, the commissioners consulted the directors of the French academy at Rome, on the choice of an architect, and Soufflot was immediately fixed on. He accordingly commenced the Hotel Dieu, the Exchange, the Concert-room, and the Theatre at Lyons. While thus employed, he visited Paris; and the marquis de Marigny, recently appointed director of the royal buildings, wished the architect to accompany him to Italy: he commenced the journey, but the state of his health obliged him to return to Lyons: and on the marquis resuming his office at Paris, he sent for Soufflot, and made him comptroller at Marly. He then succeeded in the same situation on the death of d'Isle, in Paris. About this time, a favourable opportunity occurred for the development of his talents—the rebuilding of the church at St. Genéviève,

the foundation of which he laid in 1756. In the following year, he received the order of St. Michel, and was nominated commissioner and general superintendent of the public buildings. Envy, however, endeavoured to destroy the fame of Soufflot; it was intimated that the foundations were not sufficiently strong to support the dome: this opinion gained credit with the public, notwithstanding the calculations made to the contrary, by M. Gantry, engineer to the bridges and ways, and M. l'Abbé Bossut, of the Academy of Sciences. The architect, sure of silencing vulgar clamour, would not condescend by any written exposition, to set the public mind at rest, and he died, 30th of August, 1780, before the completion of the work.

The year after his death, M. Dumont, professor of architecture, raised a monument to his friend, by the publication of a number of drawings, in a work entitled, "*Élévations et Coupes de quelques Edifices de France et d'Italie, dessinées par feu M. Soufflot, architecte du roi, et gravées par ses ordres.*"

Soufflot also erected the orangery of the chateau of Menars: this building possesses extreme simplicity, and communicates to the chateau by means of a saloon.

The treasury and grand sacristy of Notre Dame were rebuilt in 1756, after his designs.

The chateau d'Eau, in the rue l'Arbre-sec, of the rustic order.

The residence of the duc de Lauzun on the borders of the Brenta, near Venice, is his work.

The church of St. Genéviève is preceded by a vast porch, consisting of twenty-two Corinthian columns, six feet in diameter, and 60 feet in height; over the six in advance, is a pediment: the plan of the church is a Greek cross, 380 feet long, and 252 wide; in the centre is the dome, supported by four triangular piers: it is 86 feet in diameter, in the clear inside.

SIR ROBERT TAYLOR

(Born 1714, died Sep. 27, 1788,)

WAS the son of a celebrated mason, received an ordinary education, and at an early age visited Rome, for the purpose of advancing himself in his profession, though with very scanty means of subsistence. After a short residence in that city, he heard of his father being at the point of death, and immediately, with filial anxiety, took his departure for England :—the continent being involved in a protracted war, he found it difficult to travel for want of proper passports; he assumed the dress of a Franciscan friar; but he did not arrive until his father had breathed his last. Being obliged to depend on his own exertions, he commenced business as a statuary; and his first work was Cornwall's monument; but that which ranks highest among his performances of this nature, is Guest's, near the north door of Westminster Abbey. He executed the Britannia at the Bank, and the bas-relief in the pediment of the Mansion House. After these performances, he devoted himself to architecture. He designed and erected a villa at Richmond, for Sir Charles Asgill; a dwelling-house for Sir P. Taylor, at Purbrook, near Portsdown Hill; some magnificent additions to the Bank; the duke of Grafton's house, Piccadilly; a mansion for Lord Howe, in Herts; some additions to Lord Radnor's, in Wilts; some alterations to Lord Clarendon's, in Herts; Lincoln's Inn Stone Buildings; Ely House, Dover Street; Sir John Boyd's, at Danson; the bridge at Henley-upon-Thames, of five arches; and altered, in 1758, London Bridge, in conjunction with Mr. Dance; a house for Mr. Gower, near the South Sea House; and Lord Grimston's at

Gorhambury. He had for some time a seat at the Board of Works, was surveyor to the Admiralty and Foundling Hospital, and succeeded the Athenian Stuart at Greenwich; these, with surveyorships and agencies out of number, employed his attention, gave him reputation, and enabled him to leave property behind him to the amount of £180,000.

SIR WILLIAM CHAMBERS

(Born 1725, died March 8, 1796,)

WAS the son of a merchant, originally of Rippon, in Yorkshire, but who settled at Stockholm, for the purpose of recovering a large sum of money, advanced by some part of his family to the king of Sweden. During this period, the subject of this memoir was born: his first occupation was that of a supercargo to the East Indies, and having a considerable taste for drawing, he made several sketches of the costume and buildings in China, which were afterwards published in England. His mind, however, being always more inclined to the study of the arts, he relinquished commercial pursuits, made a journey to Italy, and devoted himself to architecture. The best masters attracted his attention, and he had perseverance and talent to pursue his studies upon the models they had left. After a residence at the principal cities on the continent, he settled in London, and was introduced by Mr. John Carr, of York, to the earl of Bute, as qualified to instruct the prince, afterwards George III., in the rudiments of architecture, who became so pleased with his tutor, that on his accession to the crown he appointed him his chief architect. His first employment was upon the residence of the dowager princess at Kew, where he laid

out the grounds, and decorated them with many temples and buildings in a variety of styles ; some resembling those of Asia, and others after more classic models : he was then appointed comptroller to the Board of Works, and afterwards surveyor-general ; he also made designs for the new bridge at Blackfriars, but these being deemed too magnificent, Mr. Mylne's were adopted. After this he was nominated treasurer to the Royal Academy, then just instituted ; in 1771 he was presented to the king of Sweden, who conferred on him the order of the Polar Star. Lord Clive's villa, at Claremont, built by Mr. Brown, was at first designed by him ; and the rejection of these designs by his lordship, gave rise to a difference between the two architects, which was never entirely reconciled. At Roehampton, he built a villa for the earl of Besborough, the portico of which has been much admired. He designed a superb mansion for lord Abercorn, at Duddingston, near Edinburgh ; he was employed by the duke of Bedford, lord viscount Middleton, earl Gower, and lord Milbourn : for the two last, he built mansions at Whitehall and Piccadilly. He made some designs for a church at Mary-le-bone, which were not executed. He was employed by the earl of Pembroke at Wilton ; at Blenheim he made several additions, without altering the character of the original structure ; he erected a market house at Woodstock, admirable for its simplicity and appropriate character. He visited Ireland, and designed and built a beautiful casino at Marino, for Lord Claremont. After this he designed the new buildings at Somerset House, which was commenced in 1776, and covers a space of 500 feet in depth, and nearly 800 in width : the interior is occupied by a quadrangular court 343 feet long, and 210 wide, with a street, or wide-way, on each side, parallel with it, 400 feet in length and 60 in breadth ; these terminate in a terrace on the banks of the Thames 50 feet in width, which is raised 50 feet above the bed of the river, and

occupies the whole length of the façade towards the water. The Strand front is only 135 feet long, and has a rustic basement supporting ten Corinthian columns on pedestals, crowned by an attic extending over the three central intercolumniations, with a balustrade on each side. The order comprehends two floors; nine large arches compose the basement; the three centre ones are open, and form the entrance to the large court: those on each side are filled with windows of the Doric order, decorated with pilasters, entablatures, and pediments. The key-stones of the arches are carved in alto-relievo, with nine colossal masks, representing the Ocean and the eight chief Rivers of Great Britain. The three open arches already mentioned, lead to a vestibule, which unites the Strand with the large quadrangular court, and serves as the general access to the whole edifice, more particularly to that part of the building assigned to the Royal Academy and the Royal and Antiquarian Societies; the entrances to which are within the vestibule, which is decorated with columns of the Doric order, the entablature of which supports a vaulted ceiling. The front of this pile of building, towards the quadrangle, is 200 feet in extent, being much more than that of the one towards the Strand. The style of its decoration, however, corresponds: the principal variation is in the use of pilasters instead of columns, and in the doors and windows. The front next the Thames is ornamented in a similar manner to that already described. The terrace was originally designed to have extended eleven hundred feet. It is supported by a lofty arcade, with columns of the Tuscan order.

In the year 1759, he published a Treatise on the Decorative Part of Civil Architecture; a work exceedingly useful, and highly valued for the research, judgment, and fine taste, which it exemplifies. In 1772, appeared from his pen a Dissertation on Oriental Gardening; in which he severely satirises his antagonist, Mr. Brown.

JOEL JOHNSON

(Born 1721, died April 17, 1799,)

ERECTED the church at Wapping, the Magdalen and London Hospitals, the Asylum, besides many other chapels and edifices, public and private: among which may be mentioned the Shire Hall at Chelmsford, in Essex, and bridges and other works in that county.

ROBERT ADAM,

(Born 1728, died 1792.)

HE early travelled into Italy, and made accurate drawings and measurements of the once splendid palace of the emperor Dioclesian at Spalatro, in Dalmatia; these he published in 1764. He designed the Adelphi in the Strand; and, in conjunction with his two brothers, conducted the erection of them. They constitute a number of private dwellings, but are so arranged, as to give a character to the whole of a public building: the pilasters and ornaments are taken from the depraved style found in Dioclesian's palace.

He erected Keddlestone, in Derbyshire, for lord Scarsdale; Luton park in Bedfordshire, for the earl of Bute; Caenwood in Middlesex, for the earl of Mansfield; Shelburne House, London; the gateway to Sion House; and part of the Register Office, Edinburgh. In these works is introduced a delicacy of taste not practised before; and

it is only to be lamented, that too frequently his model was the degenerated architecture of the Romans. He introduced a lighter style than had been previously used ; gave his rooms a variety of forms, painted ceilings, slender mouldings, pilasters and friezes charged with grotesque stucco ornaments, with fanciful and delicate foliage ; he often transgressed the limits of propriety ; his architecture was gay, rather than chaste, and too generally encumbered with ornaments : his enrichments were sometimes rendered more absurd by painting the ground on which they were placed of a different colour.

JAMES STUART

(Born 1713, died February 2, 1788 ; aged 75 years,)

WAS the son of a Scotsman and mariner, resident in Creed Lane, Ludgate Street. His father dying when he was young, left a widow with many children, in distressed circumstances, who were supported and finally established in the world by the subject of this memoir, who was principally occupied as a painter of fans for the celebrated Goupy of the Strand. He was thus employed till 1742, when he set out for Italy, to pursue his studies as a painter, in conjunction with Mr. Revett and Mr. Gavin Hamilton. Stuart remained in Italy between six or seven years, and supported himself by the exercise of his pencil ; during which time he acquired a considerable literary knowledge, which is evident in his writings. In 1750, in conjunction with Mr. Revett, he left for Greece, first visiting Venice and Pola. At Athens he pursued his studies with unremitting attention, measuring for the first time the splendid monuments of that city, and returned to England in 1755. These drawings were published at the beginning of the

year 1762, under the title of "*Antiquities of Athens*," and reflect the highest honour on our artist as well as his colleague. They met with approbation from every quarter; and our author was surnamed the *Athenian*, was chosen a member of the Society of Antiquaries, and of the Dilettanti Society: he was universally patronised, and employed. Lord Anson procured for him the place of surveyor to Greenwich Hospital.

Among his works were, lord Anson's house in St. James's Square; Belvidere, near Erith, Kent, the seat of lord Eardley; Mrs. Montague's house, Portman Square; the chapel and infirmary at Greenwich Hospital; a triumphal arch, the octagon temple of the winds, and other buildings, at Shuckburgh, the seat of lord Anson in Staffordshire; and some parts of the interior of lord Spencer's house in St. James's Place.

NICHOLAS REVETT

(Born 1722, died 1804, aged 82 years,)

WAS the son of John Revett of Brandeston Hall, near Framlingham, Suffolk: he visited Rome in 1742, and placed himself with Il Cavalier Benefiale, a celebrated painter, to perfect himself in that art. Soon after his arrival, he became acquainted with Mr. Stuart, in company with whom he visited Athens. After his return, he was entirely taken up in preparing the drawings for the *Antiquities of Athens*, and of superintending other architectural works.

He designed the eastern and western porticoes at lord Despencer's at West Wycomb; a temple at the same; the temple of Flora; and another on the island; the church at Ayot St. Lawrence, Herts, for Sir Lionel Lyde, bart.;

and the portico for the eastern front of Standlinch in Wilts, for James Dawkins, esq.

Wiley Revely, a pupil of Sir William Chambers, published the third volume of Stuart's and Revett's *Athens*, and was an architect of some talent; he erected the new church at Southampton, and made designs for some baths at Bath, which were, however, not executed, although well contrived and extremely elegant:—he died in 1799. A fourth volume has since been published, containing buildings, &c. not included in the other three, and edited by James Woods, esq.

JAMES WYATT,

(Born 1746, died 1813.)

HE was born at Burton, in the county of Stafford, was the son of a farmer and dealer in timber, and at an early age was introduced to lord Bagot, then about to depart for Rome, as ambassador of Great Britain at the ecclesiastical states. When he arrived at the imperial city he applied himself to the study of the ancient monuments, measuring, with great care, the buildings considered the most worthy of attention. He afterwards visited Venice, where he became a pupil of the celebrated Viscentini, an architect and painter, who directed his studies for two years. At twenty he returned to London, after being absent six years, and was first employed upon the Pantheon, in Oxford Street; the completion of which spread his fame both far and wide, and he was eagerly sought after to superintend numerous public and private buildings, in England, Ireland, and Scotland.

On the death of Sir William Chambers, he was appointed surveyor-general to the Board of Works, and erected the new military academy on Woolwich Common; in the

castellated style, and for a short time filled the chair at the Royal Academy.

Among the many buildings which he executed, are, the palace at Kew; Lee Priory, Kent; Castle Coote in Ireland, the seat of viscount Belmore, which, for grandeur of effect and judicious arrangement, deserves much commendation; the apartments are upon a moderate scale, and well disposed: the whole is after a Greek model. A seat at Bowden Park, Wiltshire, for Barnard Dickenson, esq., in the same style. A castle, in the Gothic manner, at Ashridge, in Hertfordshire, for the earl of Bridgewater; a very extensive and splendid mansion, the chapel is highly decorated, and in imitation of the florid architecture practised in the middle ages. Fonthill Abbey, Wilts, a magnificent and splendid residence, in the Gothic style, lately belonging to W. Beckford, esq.; Hanworth church; House of Lords; the restoration of Henry the Seventh's Chapel at Westminster; and a part of Windsor Castle; Bulstrode; Doddington Hall; Cashibury. At Oriel college, Oxford, he has introduced a correct Ionic, in a screen, which does not form a part of the building, as it might have done; and a beautiful Doric gateway to Canterbury court; though the columns, when compared with the Greek, appear too slender.

Mr. Wyatt was very extensively employed in repairing and restoring many Gothic cathedrals, although he has been in some instances censured for his want of correctness in paying due attention to the styles of the respective eras.

He restored the cathedral at Litchfield, and removed the separation between the Lady chapel and the choir. He likewise did the same at Salisbury, and rebuilt the nave at Hereford. In 1789 he commenced a restoration of New College chapel, Oxford. He was employed also at the colleges of Merton, Balliol, Magdalene, and All Souls, at the same place.

He died in 1813, aged sixty-seven, in consequence of the overturning of a chariot near Marlborough.

Among other architects who distinguished themselves at this time, may be mentioned Mr. John Mylne, who constructed, between 1760 and 1768, the bridge at Blackfriars, at an expense of £152,840. It is 995 feet in length, consists of nine elliptical arches, of different span. He was the first English artist who obtained a premium for art in the academy at Rome, and long held the situation of surveyor to the cathedral of St. Paul.

Holland erected the front of Carlton House, Pall Mall, and arranged the apartments in a good manner, built the Theatre at Drury Lane, afterwards destroyed by fire, and other considerable works.

Dance erected Newgate, St. Luke's Hospital for lunatics, &c., repaired Guildhall, and many other buildings belonging to the city of London.

Charles Labelye, a native of Switzerland, who died in 1762, at Paris, erected Westminster Bridge; it has thirteen large and two small semicircular arches, with fourteen intermediate piers; it is 1220 feet in length; the arches all spring about two feet below low water. It was commenced in 1738, and opened to the public in 1750.

From the foregoing accounts of the works of the most celebrated architects, an opinion may be formed upon the actual state of architecture in Europe. Two kinds have

successively been practised, the Greek and the Gothic; so opposite in their character, that no ability on the part of the architect can possibly assimilate them. Both may be traced to an early period, though the origin of neither has been satisfactorily determined.

The Gothic may be said to be in imitation of wild, luxuriant, and uncultivated nature, and beautiful in its whole. It may be employed with advantage in many situations, and for various purposes, if divested of some of its numerous and rudely formed detail.

The Greek was derived from cultivated nature, from observations made upon her most beautiful productions, by a people possessing a refined taste, and judgment to select the most fit and appropriate objects, and applying them to the art of building.

From the time of Brunelleschi, in the fifteenth century, Italy has been endeavouring to practise the art after the Greek model—one always considered the most correct, and by some perfection itself; that she has not succeeded in the Vatican, which is the *chef d'œuvre* of modern art, is decided by all who have seen and studied the pure works of the Greeks.

Italian architecture does not resemble the Grecian any more than it does the Gothic: indeed the magnificent remains in the Campo Vaccino shew us that the Romans themselves departed from the rules laid down by their great masters, to whom they were indebted for all that constituted the decorative parts of architecture—for the orders, their arrangement, and their essential members.

Since the revival of art, architecture has affected too much ornament, instead of a simplicity of manner, so much to be admired. The grand error that architects have fallen into is the introduction of so much variety, or rather redundancy. Ornament should always result from expediency, express some positive intention, and be applied sparingly. In gilding the roofs, and other parts of our

temples, we fall into the same absurdity that the Romans did in the time of Alexander Severus, who frequently repeated the saying of Persius:—

“ In sanctis quid facit aurum ? ”

When Greek architecture is thoroughly understood, our edifices will not only be less expensive in their construction but more beautiful, and more creditable to the artists themselves, as well as the whole nation.

Italy may justly be said to possess not only the most sumptuous, but the most perfect buildings in Europe, or the world, and her architecture is superior to that of any other nation; but her superiority is more relative than positive. It is the superiority of those who have one eye over the totally blind. With regret it must be acknowledged, she has not, in latter days, made use of all the advantages she possesses.

Germany and the north have not hitherto made much progress in architecture.

In Asia, Africa, and Greece, the arts no longer are encouraged; there are now neither painters, sculptors, architects, orators, poets, or philosophers. The arts and sciences make the tour of the world, said the Czar Peter; but in spite of this correct observation, Grecian taste seems tardy in her movement.

France has not been what she now is above a century and a half: the multiplicity of her great men have elevated her to a degree of glory, which the most cultivated nations will find difficult to surpass; but in architectural beauty, notwithstanding her De Lorme, Mansard, Perrault, Blondel, &c., she must still labour hard to be as much admired as she is for her knowledge of arrangement and mechanics.

On comparing the edifices of France and Italy, it appears as if the architects of the two countries had derived their principles from different sources. A variety

of climate and habits necessarily produces a difference in architecture; but this ought only to be observable in the materials, in accommodation, and apertures for the introduction of light and air, in the form of the roof, or other matters connected with these points; never to the application of the orders, ornaments, the forms of doors or windows, the proportion of parts to the whole. These latter should be conformable to rule, and the same in every climate; the laws of architecture being immutable.

The French dislike monotony of effect, particularly in their large buildings. M. Blondel could not endure a design that was without projecting masses, or numberless ornaments between the windows, which he considered requisite to produce what in France is termed "movement" and "effect."

Palladio has given this to his façades by graceful forms, well-chosen situations, correct profiling of his orders and detail, and just proportions. Indeed a true brilliancy of effect is produced by an arrangement of columns, as we see them in the Pantheon, Antoninus and Faustina, and other Roman temples.

The English have always admired Italian architecture. Wren, Jones, and Burlington, have derived from that source the notions of beauty which they have given to England. The streets of London are, in general, well set out, there are a variety of spacious squares, and markets tolerably well distributed; but the best-arranged mansions are in the country, where the gardens and parks are a compendium of nature; they delight and surprise, without the least appearance of art.

On the revival of the fine arts in Italy, Spain had also her golden age, that is, a dawning of taste, which lasted from Charles IV. to Philip III. Machuca, Siloe, Otanos, Gamiel, Toledo, Cobarrubias, Bustamente, Mora, Herrera, Monegro, Navarra, Hernandez, all constructed edifices deserving admiration. There also flourished several ex-

cellent statuary and celebrated painters; among these was Velasquez, admirable in his management of the *chiaro oscuro* and aerial perspective: Rivera's style was energetic, and his imitation of nature accurate; with a freedom of pencilling he expressed the peculiarities of the body, such as the skin and wrinkles, with great truth: Murillo, sometimes powerful and natural, at others soft and graceful:—but every thing afterwards declined, so that deformity usurped the place of beauty, and a general confusion ensued. At length Charles III. led the arts into their proper path, by establishing the academy of San Fernando; and it was wisely ordered by the count of Florida Blanca, that no one should build without the approbation and examination of this academy. Academicians and architects of merit now flourish; among which Sabbatini and others have left many proofs of their ability. Above all these, Villaneuva shone conspicuously; the purity of his taste was founded on Grecian simplicity; and the then prince of Asturias, and the royal Infantas, his brothers, understood the art of design perfectly, and were enabled to form a correct judgment on it. If courts, noblemen, and philosophers, do not understand art, neither painting, sculpture, or architecture, can flourish:—to direct any subject properly, we must first study the principles of it ourselves.

END OF THE SECOND VOLUME.

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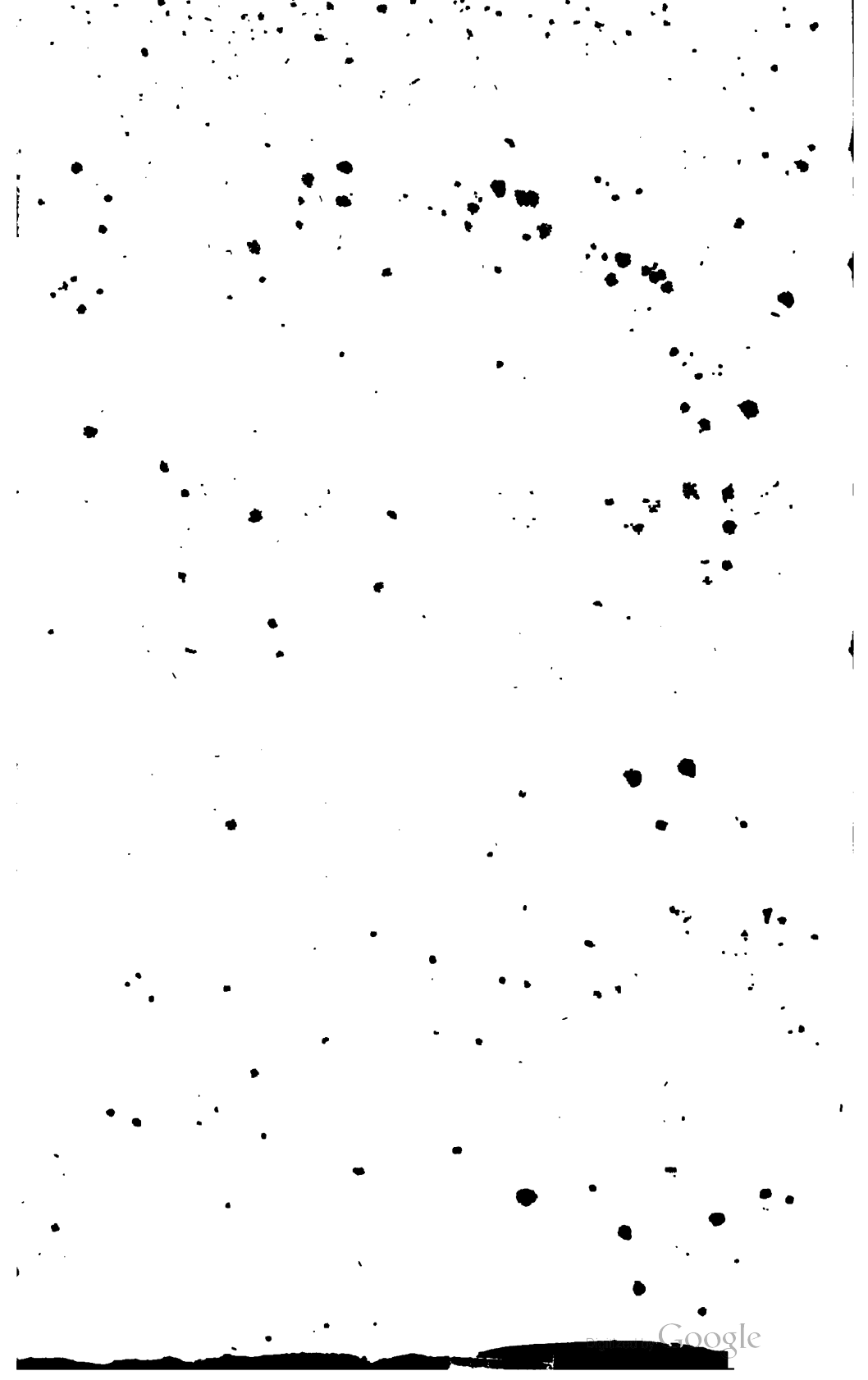
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